JAINA ART AND ARCHITECTURE

Volume III



Victoria & Albert Museum

TĪRTHANKARA ŠĀNTINĀTHA, A.D. 1168

JAINA ART AND ARCHITECTURE

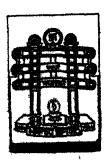
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EDITED BY

A. GHOSH

Former Director General, Archaeological Survey of India

IN THREE VOLUMES VOLUME III



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PREFACE

WITH THE PUBLICATION OF THIS THIRD VOLUME OF 'JAINA ART AND ARCHITECTURE', one phase of our contemplated programme of research and publication in this field, particularly that part which relates to the commemoration of the 25th century of the Nirvāņa of Bhagawan Mahāvīra, achieves fulfilment by the mid-Mahotsava year.

In my preface to the first volume of this work, I dwelt on the difficulties encountered because of the magnitude of the work and the time-limit which we had to set for ourselves in view of the celebrations of the Nirvāṇa Year. That was only one part of the story. The other part relates to the technical side of the problems—types with diacritical marks involving extremely patient and careful proof-reading, quality of the paper commensurate with the cost that would not make even the concessional price prohibitive, or printing of the blocks, neat enough but not too fastidious to raise costs. A mean had to be struck. That naturally reflects itself in the production. But for the generous approach of the Trustees of Bharatiya Jnanpith, the price of each volume would have been, under the present market conditions, what it is for the entire set of three volumes.

If we have been able to stick to our schedule by overcoming formidable difficulties, it is because we had the support of Shri Shanti Prasad Jain, Founder Trustee, and the guidance of Shrimati Rama Jain, President, of Bharatiya Jnanpith.

Our mainstay in the execution of the project has been Shri A Ghosh, the Editor of these volumes in English. It is not only his hard work and meticulous care that have bestowed upon the work its quality, but his long experience in the art and science of editing such publications has solved many an eleventh-hour difficulty.

Beholden as we are to all our contributors, we are more so to those who came forward to bridge the gaps that arose due to certain foresaken or uncovered assignments. With all our contributors, it has been a labour of love because they were aware of the fact that in the long run, this project would

PREFACE

enrich the entire circumspect of Indian Art and Architecture with material, old and new, that never took such a coherent form. They have given us not only co-operation but also accommodation in other ways. I have all the praises for the staff of Bharatiya Jnanpith which felt completely involved in this publication. I am thankful to them. I also thank Dr Mallar Ghosh of the Jawaharlal Nehru University for preparing the Corrigenda and Shri V.K. Jain for the Index.

The three volumes together make a total of 664 pages, excluding the Index, over 670 illustrations in black-and-white and about 50 colour-illustrations. This publication, first of its kind, is like a banner held aloft in the honour of all those institutions and authors who will tread this path henceforth championing the cause of Jaina Art and Architecture and will bring it greater glory. May their number be legions!

New Delhi 20th May 1975 LAKSHMI CHANDRA JAIN Secretary Bharatiya Jnanpith

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The source, which also holds the copyright, of each illustration (photograph or line-drawing) is indicated against it within brackets. The following abbreviations have been used: ASI (=Archaeological Survey of India); BM (=British Museum, London); NM (=National Museum, New Delhi); PWM (=Prince of Wales Museum, Bombay); VAM (=Victoria and Albert Museum, London).

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- 22 Jinadatta-süri with Jinaraksita, part of a painted wooden book-cover, A.D. 1122-54, west-Indian or Gujarati style (Jaisalmer Bhandara)
- 23 A. Part of a wooden book-cover, A.D. 1122-54 (see text for earlier date), west-Indian or Gujarati style (Jaisalmer Bhandara)
 - B & C. Back view of the book-cover at col.-ill. 23A, showing roundels, birds and animals
 - D. Same as col.-ills. 23B, C
- 24 Detail from the pails of the Deva-suri-Kumudacandra disputation, circa A.D. 1125, west-Indian or Gujarati style (Private Collection)
- 25 A. Kālaka and disciples
- B. Army of Gardabhilla on the march

- C. Kālaka and the Sāhi chief
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- Folios from the Kalakacarra-katha, west-Indian or Gujarati style (Collection of P. C. Isin, Bombay)
- 26 Gardabhi-vidyā, folio from the Kalpa-sūtra-Kālakācārya-kathā, A.D. 1452, west-Indian of Gujarati style (National Museum, New Delhi)
- 27 Mahāvira's renunciation, folio from the Kalpa-sūtra, A.D. 1417, west-Indian or Gujarati style (National Museum, New Delhi)
- 28 A. Penance of Bāhubali, folio (obverse) from the Devasā-no Pādo Bhandāra Kalpa-sātra-Kālakācāryā-kathā, circa A.D. 1475 (see text for later date), west-Indian or Gujarati style (National Museum)
- 28 B. Border-decoration, folio (reverse) from same as col.-ill, 28A
- 29 Indra and Indrăni greet queen Maru-devi, folio from the Mahā-purāna, circa A.D. 1420 (see text for later date), probably Delhi, north-Indian style (Digambara Jain Mandir, Old Delhi, Collection)
- 30 A. The porcupine kills the snake and is in turn attacked by an animal, folio from the Yasodhara-carita A.D. 1494, Gujarat, probably Sojitra (Private Collection)
 - B. King Māridatta makes preparations for sacrifice to the Devi, folio from same as col.ill. 30A
- 31 Bhavisayattha sails across the seas, folio from the Bhavisayattha-kaha, circa A.D. 1430 (see text for later date), probably Delhi, north-India style (Private Collection)
- 32 Pārsva with his entourage, folio from the *Pāsaṇāha-cariu*, A.D. 1442, painted at Gwaltor, north-Indian style (Private Collection)
- 33 Candramati shows Yasodhara the sacrificial cock made of flour, folio from the Jasaharacariu, circa A.D. 1440-50, probably Gwalior, north-Indian style (Private Collection)
- 34 On meeting monk Sudatta, Abhayamati and Abhayaruci lose consciousness, folio from the Jasahara-cariu, A.D. 1454, probably Delhi, north-Indian style (Private Collection)
- 35 Santinatha with attendants, folio from the Santinaha-cartu, A.D. 1450-60 (see text for later date), probably Delhi, north-Indian style (Private Collection)
- 36 A. Vidyādhara Atibala, folio from the Adi-purāna (group 1), circa A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)
 - B. Śrenika extrols the beauty of the samavasarana, folio from the Adi-purāna (group 1), curca A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)
 - C. Musicians celebrating the wedding of Srimati and Vajrajangha, folio from the Adipurana (group 2), circa A.D. 1475 (see text for later date), probably Delhi, north-Indian style (Private Collection)
 - D. Dancer, folio from the Adi-purdna (group 2), circa A.D. 1475 (see text for a later date) probably Delhi, north-Indian style (Private Collection)
- 37 King Yasodhara with his entourage, folio the Yasodhara-carita, A.D. 1596, probably north Gujarat, west-Indian style (Private Collection)

TEXT-ILLUSTRATIONS

Chapter 32

Fig. XXVI. Gujarat: wood-carving, female musician (NM, sketch by Mohan Lai)

Fig. XXVII. Gujarat: wood-carving, a nymph putting on anklets (NM, sketch by Mohan Lal)

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Fe XX VIII	Vasto purusa-cakea (After Blingwandes Jain)
	Karma-illa (After Beingwantes Jain)
Fig. XXX	Samo dala prāsādā (After Bhagwandas Jain)
Fe. XXXI	Plan of a temple (After Blagwandes Jain)
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Fig. XXXIII	Pitha with five staras (After Bhagwandes Jain)
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Fig. XXXV	Sikhara of rekha-mendles (After Bhagwandas Jain)
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Fig. XL	Varieties of Jina-prasada (After P.O. Somapura)
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Fig. XLIV	Triloka, the cosmos (After Muktyanand Singh Jain)
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Fig. XLVIII	Nandiśvara-dvipa-prāsāda (After P.O. Somapura)
Fig. XLIX	Variants of Nandiśvara-dvipa-prasada (After P.O. Somapura)

Part VII PAINTINGS & WOOD-CARVINGS (Concluded)

CHAPTER 31

MINIATURE PAINTINGS

(On Patter, Palm-leaf and Paper)

INTRODUCTION

In the first few centuries after the nirvana of Mahavira the knowledge of the Jaina canon was preserved only in the memory of the Jaina monks and was transmitted orally from preceptor to disciple. But often famines and epidemics claimed the lives of these learned men and with their death some knowledge of the religious doctrine was irretrievably lost. In course of time Jaina theological teaching began to suffer from irreparable gaps in its continuity as well as many aberrations from the original text.1 Recognizing these inherent dangers in the system of oral transmission, and fearing that unless some remedial steps were taken the holy word would disappear forever, the Jaina community made attempts in the direction of saving the sacred lore. A conference of monks was held at Pataliputra, where the canonical literature was systematically compiled and put into written form. Later, in the fifth century, according to the Svetambara tradition, a council of monks assembled at Valabhi in Gujarat and agreed that all religious texts be committed to writing. Apart from these conferences, individuals, too, strove to translate the oral tradition into a written one. Two Digambara monks—each independently of the other -in the early years of the Christian era collected the floating body of religious knowledge and reduced it to writing.

Curiously enough, despite the efforts of the Jaina monks to transcribe their religious texts no Jaina manuscript written earlier than the tenth century is known to exist. What could have been the cause of this hiatus between the earnest resolves of the Jainas to write their texts and the actual appearance of the written scriptures? Possibly, the Jainas, in spite of their sincerity of purpose, were not fully able to implement their decision as enthusiastically as they had made it. Besides, it is more than likely that the early manuscripts have

Moti Chandra, Jain Miniature Pointings from Western India, Ahmedabad, 1949, pp. 2-3.

^{*} K. Kasliwal, Jain Grantha Bhandoras in Rajasthan, Jaipur, 1967. p. 2.

H. Jain in his Introduction to Satkhandanana, Ameravati, 1947.

perished as there were no grantha-bhandāras (monastic libraries) where they could be safely stored. For the institution of Bhandāras as repositories of manuscripts merged and crystallized after the office of the Bhattāraka as the temporal head of the community was established. This development in the history of Jaina religion appears to have taken place some time in the eighth century. Erudite and dedicated, these Bhattārakas were conscious of the importance of learning and urged their followers to donate manuscrips to the temples. Much religious merit was attached to such śāstra-dāna, which was performed as an atonement for past sins or as a celebration for the successful completion of a vrata. Sometimes a pious donor would have many copies of a particular text made and these copies would then be distributed far and wide to various Bhandāras. Occasionally, a manuscript with illustrations would be commissioned.

Whether or not manuscript-illustration was practised before the eleventh century is one of the most vexed problems pertaining to the history of Indian miniature painting. That other forms of painting such as murals and painting on boards and cloth were practised from quite ancient times is well-known. Concrete evidence of wall-painting as early as the first century B.C. is provided by the Sātavāhana paintings in Caves 9 and 10 at Ajanta, while literary references, the correctness of which need not be doubted, inform us about painting on wooden boards, cloth and even on shields made of hide.

Of particular interest to us are the references by Jaina writers. Uddyotana-Sūri, a pupil of Virabhadra, who again was a pupil of the Jaina scholar-monk Haribhadra-Sūri, in his Kuvalayamālā-kahā, a Prakrit work composed in 778-79 at Jalor in Rajasthan, refers to a samsāra-cakrapaţa, evidently a painting on prepared cloth depicting the futilities and miseries of human life as opposed to the joys of heaven. Its execution was regarded

- ¹ Scholars versed in Jaina literature have come across early manuscripts with colophons that mention that the manuscript was copied from an older one which was in a state of disintegration.
 - ² V. Johrapurkar, Bhattaraka Sampradaya, Sholapur, 1958, Introduction in English.
 - * K. Kasliwal op. cit., pp. 4-7.
- If the Pāla king Mahīpāla mentioned in the colombon of the illustrated Buddhist text Asiasāhasrikā-Prajūdpāramitā in the Asiatic Society, Calcutta (MS. G 7413), is Mahīpāla I, then the year 6 of his reign, in which it was written, would be approximately 992, i.e., the late tenth century. It has twelve illustrations on palm-leaves.
- ⁵ Śilappadikaram, ed. V. R. Ramachandra Dikshitar, Madras, 1939, p. 206, canto KIII, 168-79.
- ⁶ Umakant P. Shah, Presidential Address to the All-India Oriental Conference, Fine Arts Section, XXIV Session, Varanasi, October 1968.

a particulation in a Jaina shrine, while Jassimhanandin (circa seventh century) in his Variety carita refers to a Jaina temple in which were displayed pattakas depicting the lives of the Tirthankaras, famous Jaina monks and Cakravartins (great kings). The last two references, it may be noted, pertain to south-Indian Jaina temples, and we may accordingly conclude that the practice of painting pattakar was widespread amongst the Jainas. Though the word pattaka can mean a wooden board as well as a prepared cloth, it seems appropriate to give it the latter meaning and regard these early patas as the precursors of the numerous Jaina cloth papas of later date which are well-known to scholars of Jaina painting. These later patas, in conjunction with the earlier references quoted above, could thus indicate a long unbroken hieratic tradition of producing such paintings on cloth.

But, interestingly enough, all early references, though they mention painting on the walks of shrines and papers, are significantly silent, as far as we are aware, on the existence of manuscript-illustration being in vogue prior to the eleventh century.

SVETĀMBARA MANUSCRIPT

BEGINNINGS OF PAINTED MANUSCRIPTS

The earliest illustrated Jaina manuscript, which is on palm-leaf, contains two texts, viz. Ogha-niryukti and Daša-vaikālika-tīkā, both having colophons which mention the same donor, the same donee, who was a monk, and the same scribe. But the first colophon also has a date, viz. the Vikrama year 1117 (A.D. 1060).³ This manuscript has an illustration of Śri, a lively Kāmadeva loosing an arrow and some really well-drawn elephants (plate 265A). The superior quality of the drawing need not surprise us once we appreciate the fact that the painting of pattas on cloth by skilful artists was prevalent long before the eleventh century. Of course the extremely-limited area for painting, circumscribed by the narrow format of the palm-leaves, may in the beginning have occasioned some difficulty to illustrators accustomed to paint larger figures on cloth.

But the question of immediate concern is how it happened that Jaina palm-leaf manuscripts, with their very limited format for painting, came to be illustrated only from the second half of the eleventh century. There can

¹ Moti Chandra op. cit, p. 46.

This manuscript is in a Jaina Bhandara at Jaisaimer. Satya Prakash first referred to it in Akrii (Hindi journal) and later Shah mentioned it, op. cir.

be no doubt that several Jaina texts on palm-leaf must have been written before the eleventh century even if they do not survive today, but the available evidence indicates that the beginning of the art of palm-leaf manuscript-illustration is a later development, of which the earliest known example is the above-mentioned Jaisalmer manuscript of 1060. Without being dogmatic, certain possibilities can be suggested. One is that there existed a common heritage of manuscript-illustration for both literary and religious texts even before the late tenth century and that the earliest Buddhist and Jaina illustrated manuscripts, which exist today, were derived from the self-same source without one faith borrowing the idea from the other. we have no evidence of this common source. The earliest illustrated manuscript known to us pertains to the Buddhist faith. It was executed in the sixth year of the Pala king Mahipala. If this ruler is Mahipala I, it belongs. as already stated (above, p. 394, n. 4), to some date near about 992. style derives from a lingering classical Ajanta tradition but in the context of a more static and formal presentation. It was written at the great Buddhist centre of Nālandā. It may be that manuscript-illustration was not practised in India before the tenth century because of the narrow format of the palmleaves on which the text was written. However, in the tenth century it would seem that some Buddhist monks accustomed to making sketches of Buddhist images and versed in the painting of religious subjects on banners felt the need for illustrating several of their religious texts by the introduction of miniature illustrations in the palm-leaf manuscripts despite their narrow format. What led to this need we cannot say, but it may be observed that even in the early fifth century the Chinese pilgrim Fa-hsien, who stayed in a monastery at the port of Tämralipti for two years before his departure to China, made not only copies of the sutras there but also drawings of Buddhist images, no doubt for veneration but also as a permanent record always available to view. It is possible that the idea of illustrating Jaina religious texts was derived by the Jaina clergy from the early illustrated Buddhist palm-leaf texts made during the Pala rule in Bengal. These Buddhist texts were illustrated with deities of the Buddhist pantheon and also with incidents from the life of the Master. What exactly were the circumstances in which the Jaina clergy came to be acquainted with the Buddhist practice of illustrating their palm-leaf manuscripts is not known. But various ways in which this could have happened can be envisaged because Jaina communities existed in many parts of the country. Moreover, Jaina preachers must have constantly travelled to and fro between Gujarat and other distant areas. It may

A Record of Buddhist Countries by Fa-hsien, tr. Chinese Buddhist Association, Peking, 1957, p. 77.

further be surmised that the monastic orders of the Jainas with their intellectual attainments were unlikely to remain oblivious of the developments in religious art and literature in the Buddhist and Brähmapical folds. This is emphasized by the fact that we know that their Bhandhras possessed texts dealing with other religions. Though it may be merely a matter of coincidence, it should be noted that the earliest Jaina illustrated manuscript on palm-leaf, namely the Jaisalmer MS. of 1060, is about three-quarters of a century later than the earliest known Buddhist example. The story of Indian wall-painting is a sharp pointer to the fact that the artistic activities of these great religions followed similar lines of expression. The possibility suggested herein, namely that the early Pâla period Buddhist illustrated manuscripts may have provided the inspiration for a similar practice amongst the Jainas, is not entirely without a tangible foundation.

WOODEN MANUSCRIPT-COVERS

In the famous Jaina Bhandara of Jaisalmer there are two painted paths (wooden manuscript-covers) depicting the Vidyā-devis of the Jaina pantheon. These Vidyā-devīs are plainly derived from some illustrated Pāla Buddhist manuscript, probably of Ramapala's reign in the late eleventh or early In one of the panels of these Vidya-devi paths (plate 265B) twelfth century.1 two female worshippers are seen and they unmistakably provide the key to the date of these patits, namely the period of the famous Jaina teacher Jinadatta-Süri, who died in 1154. Almost identical female worshippers are seen in another beautiful patli, also in the Jaina Bhandara at Jaisalmer (colour-illustration 22), which was almost certainly painted when Jinadatta-Süri went to Marukotta (Marot) in Marwar on the occasion when a great temple was consecrated there. The construction of this shrine had been inspired by the Suri's preachings and he performed the consecration-ceremony of the image of this temple. In this patli, Jinadatta-Süri, who was known to be of dark complexion, is depicted as brown-skinned and is seen delivering a sermon on the life of Mahavira to his disciple Jinaraksita and to three śravakas (lay-desciples) and the two wives of one of them. In the centre of the patis is Mahāvira enthroned, and on the right again is Jinadatta preaching to his disciples Gunacandra-Suri and Somacandra-Suri. The patli, which forms the

¹ It is difficult to accept the earlier dating to the second half of the tenth century proposed for these Vidys-devis by U.P. Shah, see Munipunyavijaya and U.P. Shah, 'Some painted wooden beok-covers from western India', Journal of the Indian Society of Oriental Art (Special Number on Western Indian Art), March 1966, pp. 34-44, and plates XXV and XXVII.

² Mori Chandra, op. cit., fig. 191, where the complete path is reproduced in monochrome.

wooden cover for a text called Ogha-niryukti on the rules of conduct for Jaina monks, must have been presented to the Suri, maybe along with this very text or another text, by one of his followers on the occasion of the consecration of the Mahavira image. The donor was probably the śravaka who is portrayed in the path with his two wives. As this path can safely be regarded as being contemporary with this well-known Jaina Acarya, its date is capable of fairly accurate ascertainment. Jinadatta-Süri was a native of Rajasthan. He was born in 1075 and died in 1154. The labels on the past indicate who are the personages depicted therein. Jinadatta-Süri became an Acarya in 1122 and as the path could have been painted only after that event it belongs to the period 1122-54. The reverse of the path has only floral decoration on it. A significant feature of this patili is the portrayal of the two wives of a sravaka. It is evident that in the representation of these two ladies we have a survival. however stylized and mannered it be, of the Bagh-Aianta tradition of painting the female face and form. But it is the last flicker because thereafter it is not seen again. The bearded sravakas in this patti are reminiscent of somewhat similar bearded figures in certain wall-paintings in the Kailasa temple at Ellora which are usually ascribed to the twelfth century but which may be somewhat earlier. That they are done during the rule of one of the Paramara kings is now disputed.2 It is thus not unlikely that the Ajanta tradition as well as the later Ellora manner of painting had continued in Gujarat, though in an increasingly stylized form.

We may accordingly surmise that the early pattakas and paintings in Jaina shrines, of which now only literary references of the eighth and ninth centuries exist, may have been executed in this rapidly vanishing tradition. The convention of the farther projecting eye which is seen in the Jinadatta-Sūri patlī is first noticed in Cave 2 at Ajanta, but only in a few figures, and thereafter it is observed again in the Kailāsa temple-paintings at Ellora. More than one explanation for this extraordinary cliche, which become a marked characteristic of Jaina painting, has been suggested, but perhaps the one advanced by Muni Jinavijayaji is most plausible. He surmises that there grew up a hieratic or guild aversion to depicting the face of a deity or the human face, even when shown in profile, with only one eye, and the farther eye was consequently projected. Other explanations also exist. Two more patlīs which depict Jinadatta-Sūri and his disciples have also been published and are contemporary with this famous teacher. All the

¹ Report of the Archaeological Survey of Hyderabad, 1927-28, plates D and E.

² P. Bhatia, The Paramdras, New Delhi, 1967, p. 350.

One is published in Apabhramia-kāvyatrayī, Gaekwad Oriental Series, 37, 1927, and the other in Journal of Indian Society of Oriental Art, March 1966, plate XXII.

Finadatia-Suri pails must have been painted in Rajasthan and are datable to the period 1122-54. They have a characteristic border of foliated loops and are very rich in colours (col.-ill. 22).

The hearkening back to the Ajanta tradition observed in the early paths is seen not only in female faces. There are several paths of this period with decorative meandering creepers forming roundels which enclose elephants. ducks (singly and in pairs), mythical aquatic creatures and other animals and birds (col.-ills. 23B, C. D). In one beautiful patiti the roundels are absent but in the curves of the meandering creeper of flowering lotuses in a stream are seen an elephant, a leopard, a monkey, fishes, tortoises and men in running postures (plate 266A, B). This is perhaps the earliest of all the Jaisalmer patlis but not likely to predate the late eleventh century. In two other patlis, of which one is now very well-known and which also belongs to the Jaina Bhandars of Jaisalmer, we see a giraffe and a rhinoceros in the roundels of the meandering creepers, birds, aquatic monsters and bare-breasted girls in alluring poses (plate 267A, B and 268A), as also antelopes, a boar and a fluteplayer (plate 268B). The giraffe is not an Indian animal but an inhabitant of the African plains. It was no doubt seen by the illustrator of the path when it passed through Rajasthan with a trading caravan from a foreign country or was sent as a present to some Indian potentate. We know that rare animals and birds were included as ambassadorial gifts. It may even have come by sea to one of the Gujarat ports in a big merchant-vessel. The inclusion of such a novelty in the path indicates the freedom of expression which the painters enjoyed before their art became more formal in later times. single-horned rhino is, however, found in India and though now cofined to the Terāi it was in those days known to exist in other parts of the country, and a specimen, probably in captivity, must have been seen by the painter.

In yet another patli from the same Bhandara we see elephants, birds with foliated tails and heraldic lions, all shown in roundels placed in squarish compartments (plate 269A, B). These decorative paintings take us back to the spirit of the painted ceilings at Ajanta with their wealth of floral, animal and foliage designs. Here again we have evidence of a lingering Ajanta tradition of decorative motifs as practised in Gujarat and Rajasthan where such patlis were painted. An inscription on this patli reads Nisihā-bhāsya-pūjā Śrī-Vijayasinhācārjānam. This would indicate that the patlī, and probably

¹ Sarabhai Nawab, Oldest Rajasthani Paintings from Jain Bhanddrs, Ahmedabad, 1959, plates 3A to 8A.

^{*} Ibid , plates W and Y.

^{*} Ibid., plates 1 and 2.

also the text for which it was meant as a book-cover, were got prepared and presented to Śri-Vijayasimhācārya by one of his followers. This Ācārya was a well-known Jaina teacher who lived during the reign of Siddharaia Jayasimha of Gujarat (1094-1144) and was a contemporary of Sri-Hemacandra-Suri and Śrī-Vādideva-Suri, both famous and learned Jaina divines. There appears to be no reason, linguistic or otherwise, to regard this path as having been painted as early as the mid-tenth century before the time of Śri-Vijayasimhācārya and having later come into his possession after which event the inscription was written thereon.1 This inscribed path affords quite valuable material, based on stylistic characteristics, for dating other patlis in which elephants, similar mythical lions and birds with foliated tails appear. Since it belongs to the first half of the twelfth century, there is good reason to ascribe most of the Jaisalmer Bhandara decorative paths to the same period or the late eleventh century at the very earliest. Though a much earlier date, namely the tenth century, has been suggested for some of these patlis, a careful stylistic analysis tends to negative such early dating. In fact if it is acceptable that the very idea of illustrating these palm-leaf manuscript-texts and providing them with painted wooden covers was derived by the Jainas from the practice of the Buddhists, then this influence itself is not likely to be of a date earlier than the mid-eleventh century. The method of seeking to date Jaina manuscript-paintings by reference to sculptures in Gujarat and Rajasthan, when used as an absolute norm, may prove to be fallacious. But it can be employed to a limited extent bearing in mind that the painting and sculpture of a particular region, despite certain affinities, may not belong to the same period. We have the classic example of the Amaravati and Nagarjunakonda sculptures which have parallels in the Vākātaka paintings of Ajanta and yet the latter are separated from the former by well over two centuries. However, one damaged patli of fine quality from the collection of Muni Punyavijayaji (plate 270A) depicting the lustration of Mahāvīra* is not unlikely, on the basis of stylistic comparison with the Jinadatta group of patlis, to be somewhat earlier than the latter. It can accordingly be ascribed to the late eleventh century. Moreover, too much stress should not be laid on the circumstance whether the cliche of the projecting farther eye is pronounced or not. The Jaisamler Bhandara has a palm-leaf manuscript of Tilakācārya's Daša-vaikālika-sūtra and other

¹ Muni Punyavijaya and Shah, op. cit., p. 41, n. 12, where the earlier date is suggested.

² Ibid., p. 41. Presumably U.P. Shah would also give an earlier date to the path (col.-iil. 23A, B, C, D) that than suggested by us.

^{*} Ibid., piate XXIII (in colour).

fragmentary texts illustrating a number of scenes from the lives of Parivanatha and Neminatha in which the convention of the projecting farther eye is for the most part almost unnoticeable (plate 271A, B, C, D), and yet the illustrations can hardly be earlier than the thirteenth century. One must also never forget what is so frequently overlooked, namely that different artists belonging to one and the same period need not all have painted in the same style. Thus, a difference in style does not necessarily connote. a difference in date or provenance. The well-known parls showing the war between Bahubali and Bharata, formerly in the possession of Sarabhai Nawab and now in the collection of Kusum and Rajeya Swall of Bombay, has on its reverse the decorative motif of the meandering creener with elephants, birds and mythical lions in roundels (col.-ills, 23A, B, C, D). It also belongs to first half of the twelfth century, though it is probably a little earlier than the inscribed path, already referred to (plate 269A, B), which was made for the Jaina pontiff Vijayasimhācārya in the reign of Siddharāja Javasimha (1094-1144). The provenance of the Bahubali path is also likely to be Rajasthan, the main field of Jinadatta-Suri's activities, where, it seems, most of these early patlis of the Jaisalmer Bhandara were painted in the first half of the twelfth century. The Bahubali patli is said to have originally been in a Jaisalmer Bhandara.

One more paths of high importance and excellent workmanship remains to be considered in the group which forms the masterpieces of this form of Jaina painting and to which we have perforce restricted ourselves as the space at our disposal must be devoted to the most outstanding examples of Jaina painting on patlis, palm-leaf and paper. This patli (col.-ill. 24), said to have come from a Jaina Bhandara, was formerly in the possession of the Jaina scholar Muni Jinavijayaji. It is now in a private collection. It depicts the famous disputation between the great Svetambara logician Vadideva-Sūri and a well-known Digambara scholar Kumudacandra, at the court of Siddharaja Jayasimha in 1124 in which the former vanquished the proud Digambara savant. We have no doubt that it is to all intents and purposes a contemporary production and must have been painted within a year at the most from the date of the famous disputation which lasted six months and the story of which is not only recorded in Syetambara canonical literature but is also the plot of Yasascandra's drama Mudrita-kumudacandra. Yasascandra was a dramatist of the time of Siddharaja Jayasimha (1094-1144) and the drama was written on the

Sarabhai Nawab, op. cit., plates O, P and Q (in colour).

Moti Chandra, op. etc., figs. 199-203.

^{*} Ibid., figs. 193-98.

occasion of the contest, the author having been present at the disputation. Its date accordingly should be circa 1125, and the excellence of its workmanship accords well with the period of the finest paths belonging to the Jinadatta-Sari group painted in Rajasthan. The Deva-Suri-Kumudacandra path was most probably the work of a painter at the capital-city of Patan which was the scene of the contest. In this metropolis, where the art of manuscriptproduction was greatly patronized, this event must have remained very much to the fore in the minds of the Svetāmbara community and the patli was no doubt commissioned for being presented, also with some canonical text, to the triumphant Deva-Suri by one of his admiring followers. The difference in style between this patli and those of the Jinadatta group is best accounted for by reason of the fact that they were painted in different areas resulting in the employment of different guild-artists. The processionscene in the patli depicting dancers and musicians, with their lively elongated figures, who accompany the ceremonial chariot with the image of Mahavira, is also indicative of high technical excellence in the production of painted Jaina book-covers at Patan in the first half of the twelfth century.

There are several other paths of later periods, namely the late twelfth and the thirteenth and fourteenth centuries, but they tend to be increasingly hieratic and formal and lack the joie de vivre of meandering creepers with birds, animals and lotus-flowers, or the sedate charm of the Jinadatta group or the brilliance of the Deva-Sūri-Kumudacandra disputation.

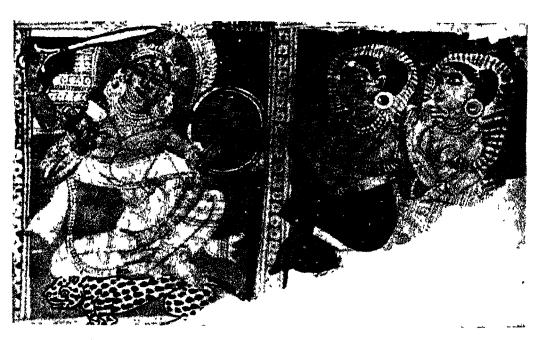
PALM-LEAF PERIOD

Turning to the illustrations on the palm-leaf texts themselves, we have already noted that the earliest known example is dated 1060 (plate 265A). Thereafter we have a leaf of the *Pindā-niryukti* (a text on monastic rules) with a single well-drawn elephant, though the colour is rubbed (plate 270B). It is flanked by a formal lotus-medallion on either side. This manuscript was got written by one Ānanda, son of a merchant, and presented to Yaśodeva-Sūri (1093-1123), a disciple of Muni Candra-Sūri. It was a very common and esteemed practice for the Jaina laity to have canonical texts prepared and presented to the Jaina Ācāryas who usually kept them in their Bhandāras. The very rich bankers and merchants donated even temples to the community, but both kinds of donations were equally efficacious in giving pious merit to the donor. Such a credo projects an interesting form of socialism which existed in the Jaina faith. The offerings of all devotees, whether humble or munificent, were equally meritorious. The writer of the manuscript is

CHAPTER 31] MINIATURE PAINTINGS



A. Śri and Kāmadeva, illustration from a palm-leaf MS., A.D. 1060 (Jaisalmer Bhandara)



B. Vidyā-devī and semale worshippers, part of an illustrated book-cover, A D. 1122-54, Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A

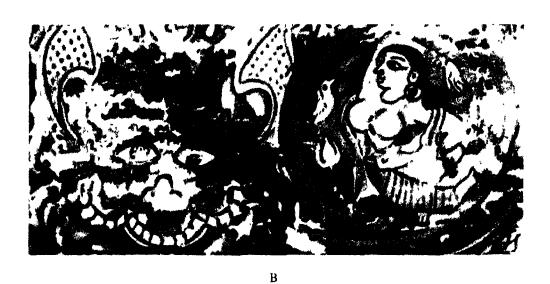


В

A and B. Illustrations from a book-cover, late eleventh or early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)

CHAPTER 31) MINIATURE PAINTINGS





A and B. Illustrations from a book-cover, early twelfth century (see text for earlier date),
Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A. Illustration from a book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style
(Jaisalmer Bhandara)

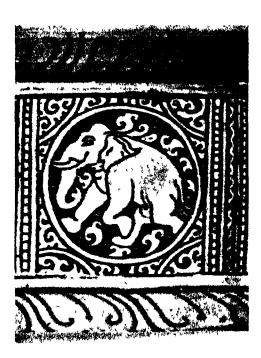


B. Part of an illustrated book-cover, early twelsth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhandāra)

CHAPTER 31] MINIATURE PAINTINGS



Α



В

A and B. Animal-drawings from an illustrated book-cover, first half of the twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhandara)



A. Lustration of a Jina, illustrated book-cover, late eleventh to early twelfth century (see text for earlier date), Gujarati or west-Indian style (L.D. Institute, Ahmedabad)

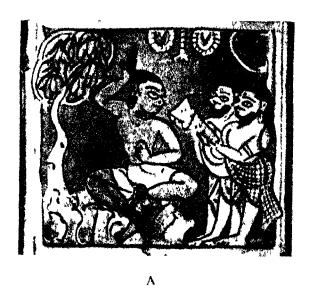


B. Elephant, from an illustrated palm-leaf MS, first quarter of the twelfth century (formerly Muni Jinavijaya Collection)



C. Sarasvati, illustration from a palm-leaf MS, A.D. 1127, Gujarati or west-Indian style (Santinatha Bhandara, Cambay)

CHAPTER 31]





В



Ç



D

A to D. Illustrations from a palm-leaf MS., thirteenth century, Gujarati or west-Indian style (Jaisalmer Bhanḍāra)



A. Lustration of a Jina



B. Birth of a Jina

lllustrations from a palm-leaf MS., A.D. 1370, Gujarati or we t-Indian style
(Ujhamphoi Dharmaśālā, Ahmedabad)

mentioned as one Somapäla. Even if it belongs to the last year of Yasodeva-Suri it cannot be later than 1123. The reverse has a design consisting of a circle of petals and a circle of hathras (swans) between two lotuses. The use of the hathras as a decorative motif in the early-twelfth century patts is in isosping with the same feature on this palm-leaf illustration itself of about the same period. It is, however, in a poor condition. It was once in the collection of Muni Jinavijayaji.

The manuscript of the Jadia-Sutra, which has only two miniatures, in the Santinatha temple Bhandara at Cambay, is famous because of its early date, namely 1127, and the attractive standing figure of Sarasvath in one of its two paintings where the projecting farther eye is absent. It is not in the style of the contemporary Jinadatta-Süri patlis where the womenfolk are painted in a lingering Ajanta tradition which fades out thereafter. Sarasvatī miniature (plate 270C) is the precursor of the characteristic Jaina style which hereafter dominates manuscript-illustration. This manuscript is followed by the Data-valkallka-lashu-vrtti with a single miniature of two monks and a layman, dated 1143, also in the same Bhandara. It is only of antiquarian interest. But in the same Santinatha Bhandara is a Neminathacarita, dated 1241, with four miniatures including an attractive painting of Ambikā seated. Here we find that the Jaina palm-leaf illustration-style is now fully developed with the excessive mannerisms which were to remain for centuries. In these early palm-leaf manuscripts the number of illustrations is generally few, but this is not an invariable rule particularly from the second half of the thirteenth century. An illustrated palm-leaf manuscript of the Ogha-niryukti in the Jaina Bhandara at Chhani, near Baroda, has a large number of illustratrations of Vidyā-devis.3 The workmanship is good but the repeated depiction of female deities is apt to become monotonous. They evidence the same style as the Ambika figure of 1241 referred to above and belong to the second half of the thirteenth century, though they have been erroneously dated by some writers as 1161. A palm-leaf manuscript of the Savaga-padikkamana-sutta-cunni in the collection of the Museum of Fine Arts, Boston, was executed near Udaipur in Mewar in 1260. contains six miniatures, some of which are badly rubbed. Stylistically, the paintings show no difference from the paintings in manuscripts from Gujarat. It thus becomes evident that the Gujarati or west-Indian style was current in southern Rajasthan also.

¹ Ibid., fig. 16 (in colour).

^{*} Ibid., fig. 46 (in colour).

^{*} Ibid., figs. 39 to 42 (in colour).

Another development in the late thirteenth century is that the illustrators. even in the limited format at their disposal, began increasingly to give expression to the subject-matter of the text in a narrative form and with greater freedom than before. The single deities, with and without attendants, are now sometimes replaced by scenes from the lives of the Tirthankaras. There are two such notable examples. The first is a manuscript of the Subähu-kathā and other stories in the collection of the Sanghvi Bhandara, Patan, dated 1288.1 It depicts incidents from the life of Neminatha and there are as many as twentythree illustrations. Rudimentary landscape is introduced in the form of rocks. trees and animals of the forest, while incidents are at times unfolded by employing the method of continuous narration in which the different events which comprise an incident are all placed in the picture-space of a single illustration. This method as well as the treatment of landscape must have been known to the painters of the early Jaina pattas (on cloth) and of the walls of Jaina shrines prior to the eleventh century. But apart from the wooden paths, such innovations had hitherto not been attempted on the restricted format available for illustration on the palm-leaves themselves which bore the text. These departures from bare iconographic representations indicate a realization of the possibilities of miniature painting and the utilization for compositional purposes of even the most limited space.

The second manuscript belonging to this category is undated but it is obviously to be ascribed to the same period. It depicts episodes from the lives of the Tirthańkaras Pārśvanātha and Neminātha. It is in the Jaina Bhaṇḍāra at Jaisalmer (plate 271A, B, C, D) and has twenty miniatures.² The illustrations of both these manuscripts possess a rare charm and a more spontaneous approach than the earlier manuscript-illustration of single deities. However, certain conventions for depicting the stock events in the life of a Tīrthańkara can already be observed and were probably derived from similar conventions which had grown up before the eleventh century in the paintings on paṭṭas and on the walls of Jaina temples. Though paper had come into use in Gujarat as early as the twelfth century³ for preparing manuscript-texts, it did not become a vehicle for manuscript-illustrations till about the mid-fourteenth century and even then it was somewhat tardily adopted round about 1400 employing a rather narrow format in imitation of the palm-leaves. Accordingly,

¹ Ibid., figs, 50 to 53.

Sarabhai Nawab, op, cit., plates J to S (in colour).

³ In the L. D. Institute, Ahmedabad, there is a folio of a paper manuscript Santinatha-boli, dated 1294. A Jaina manuscript, with a twelfth-century date, was in the possession of Muni Jinavijayaji.

we find that illustrations on palm-leaf continued to be painted in the fourteenth and even in the fifteenth century. A dated example of this later priod is a Kalpasutra and Kalakacarya-katha in the Bhandara of the Ujamphoi Dharmasala. Ahmedabad, which was commissioned in 1370 (plate 272A, B). It follows the older tradition of having only a few illustrations, namely six, but these are of superior workmanship though static and formal. But one factor which emerges from an examination of these paintings is a growing appreciation amongst illustrators that a miniature art to be fully effective demands fine drawing and skilful brushwork. To the same period or slightly later belong the thirty-four miniatures illustrating a well-known Kalpa-sūtra palm-leaf manuscript in the Anandii-Mangalii-ni Pedhi-na Jaan Bhandara at Idar. where the use of gold is seen to highlight the colour-effects. The idea of using gold may have been derived from Persian manuscript-illustrations. Gujarat was at this time under the rule of the Muslim governors of the Delhi Sultanate, and cultural intercourse with Persia was greatly favoured by the ruling Muslim aristocracy. Jaina illustrators may have had occasions to see Persian manuscripts. There are also some palm-leaf illustrations in the Baroda Museum where gold has been used. There has been some controversy about the date of this Idar manuscript, but on grounds of style it can be ascribed to about 1370 or preferably a little later.

In view of the fact that the production of illustrated palm-leaf manuscripts seems to have been fairly extensive in the thirteenth and fourteeth centuries, a uniform quality of work in the illustrations belonging to a particular period cannot always be expected as artists varied in their skills. This factor must always be borne in mind in assessing departures from the best work produced at that time.

THE PAPER PERIOD

Though the employment of paper for Jaina manuscripts in Gujarat was as early as the twelfth century, its use for illustrated manuscripts, on the available evidence, does not pre-date the fourteenth century. The reason for this not clear. It may be due to the scarcity of this material. Whatever the reason be, the fact remains that the production of manuscripts during the twelfth and thirteenth centuries and up to the mid-fourteenth century continued to be on palm-leaves. They were used on an extensive scale if we are to give credence to well-known traditional accounts about the large number of scribes in the employ of the Caulukya rulers of Gujarat, Siddharāja Jayasinha (1094-1144) and Kumārapāla (1144-72) and the famous banker-ministers Vastupāla and

¹ Moti Chandra, op. cit., firs. 54 to 58.

^{*} Ibid., figs. 59 to 78.

Tejahpāla of the Vaghelā kings, and Pethād Shāh, minister of the Paramāra ruler Jayasimha in the second half of the thirteenth century.

U.P. Shah maintains that the earliest illustrated Jaina manuscript on paper is a Kalpa-sūtra-Kālakācārya-kathā dated Vikrama-sahvat 1403 (A.D. 1346). The format is narrow, namely 28 cm. x 8.5 cm., and the text is only six lines to a page. But this date cannot be accepted as authentic. For one thing, the date 1403 appears in the margin of one of the folios and not in a colophon and seems to be a later addition. The end of the Kalpa-sūtra section states it was deposited in the Mahāvīra Bhapdāra in Vikrama-sarhvat 1505 (A.D. 1448). The latter date is in all probability also the date of the execution of the manuscript, it being deposited in the Bhandara in the very year in which it was prepared. On stylistic grounds the date A.D. 1346 is much too early, and this conclusion is reinforced by another manuscript in the National Museum, also of the Kalpasūtra-Kālakācārya-kathā (accession no. 51.53), which is very similar in style and format (col.-ill. 26). Both manuscripts are 28 cm. x 8.5 cm. and have only six lines to a page. Moreover, the style of the paintings in both manuscripts is the same and the sizes of the illustrations are also alike. The National Museum manuscript bears a date in the colophon (plate 273) which is Vikrama-sanvat 1509 (A.D. 1452). There can be no doubt about this date as it is in the colorbion itself and is not a later addition. Thus, the manuscript published by U.P. Shah bearing the date 1346 is in fact is a mid-fifteenth-century one and the date of its being deposited in the Mahāvīra Bhandāra, namely 1448, fits in most suitably with the suggested period of its execution. The two manuscripts are obviously very close to each other in point of time. The National Museum manuscript, incidentally, indicates that even if the format is somewhat narrow in imitation of the palm-leaf manuscripts and the text is only in six lines, nevertheless, such features are by no means conclusive factors in favour of a very early date such as the middle of the fourteenth century or the second half thereof.

In the Prince of Wales Museum, Bombay, there is a manuscript of the Kālakācārya-kathā bearing the date of A.D. 1366 and, interestingly enough, executed in Yoginipura (Delhi). The manuscript has only three illustrations depicting a deity seated in a frontal pose. The style of the painting is identical

¹ Moti Chandra and U.P. Shah, 'New documents of Jaina paintings', Shri Mahavira Jaina Vidyalaya Golden Jubilee Volume, Bombay, 1968, pp. 375, colour-plate fig. 1 and figs. 1-3. Moti Chandra differed and regarded it, and rightly, as a fifteenth-century manuscript.

² S. V. Gorakshkar, 'A dated manuscript of the Kālakāchārya-kathā in the Prince of Wales Museum', Bulletin of the Prince of Wales Museum, 9, pp. 56-57, figs. 69-71.

CHARTER 311

with that prevailing in Gujarat, which would indicate that the same styles prevailed in the northern and western regions during the fourteenth century. However, hieratic poses and the limited number of illustrations show that the idiom in this manuscript was still very closely linked with the styles seen in palm-leaf manuscripts.

Another manuscript on paper which was in the possession of Muni Jinavijayaji bears a colophon stating that it was written in Vikrama-sahvat 1424 (A.D. 1367) and was presented by one Deheda to Sanghatilaka-Sūri in Vikrama-sahvat 1427 (A.D. 1370) (plate 275A). It is 7.5 cm. in width and has seven lines to a page. The paintings which total only eight in number cover 7.5 x 5 cm. Muni Jinavijayaji regarded it as the earliest-known illustrated Jaina manuscript on paper. The present author saw it many years ago and it being no longer available for further examination, no more can be done than to state the facts noted then. It is possible, however, that the date is correct. The workmanship is not of a high order, but that may be due to the fact that the painter was one of mediocre ability. Even amongst the palm-leaf illustrations the quality varies a great deal. However, it is not without significance that there are only eight miniatures in the manuscript, whereas in the later paper manuscripts the number of illustrations is considerably increased.

In the collection of the L.D. Institute of Indology at Ahmedabad is a Sāntinātha-carita¹ which bears the date 1453 (a.d. 1396). But the colophon appears to be a later addition and on stylistic grounds it is not possible to date it earlier than the second half of the fifteenth century.

One of the finest early paper manuscripts is the Kalpa-sūtra-Kālakācārya-kathā of the Prince of Wales Museum, which, we would venture to suggest, belongs to the last quarter of the fourteenth century. It may be noted that in the Kālakācārya-kathā we find that the Sāhis who support Kālaka are based on Mongoloid types derived from fourteenth-century Persian paintings. The reason for this is that the Sāhis were foreigners and the Mongoloid types in Persian paintings were regarded as eminently suitable for depicting those Sāhis. To the same period we may ascribe an undated Kalpa-sūtra-Kālakācārya-kathā of the Bhandāra at Jaisalmer for which Sarabhai Nawab suggested the early fifteenth century. The illustrations are of small size, approximately 8 x 8 cm.,

¹ Moti Chandra and Shah, op. clr., pp. 378 ff., fig. 6.

² Moti Chandra, 'An illustrated manuscript of the Kalpasütra and Kālakāchārya-kathā', Bulletin of the Prince of Wales Museum, 4, 1953-54, pp. 40 ff., plates VII-XIV.

^{*} Sarabhai Nawab, op. cit., figs. 20 to 50, 60, 65, 70, 75, 78, 83 and 86 (in colour).

against red grounds and both gold and silver are used. The workmanship is of good quality. The size of the miniatures is thus closer to the format of the palm-leaf illustrations than to the later-day miniatures on paper which usually tend to be larger. The number of illustrations is thirty-three and in this respect it is in keeping with the increase in the number of illustrations. It appears to be slightly earlier than the Prince of Wales Museum manuscript and should also be ascribed to the last quarter of the fourteenth century (plate 275B).

Such a large number of illustrated paper manuscripts exist that it is only possible in the present chapter to take note of a few of them which have a direct bearing on the development of the manuscript-illustration style in Jaina painting. One of the most important of the early-fifteenth-century illustrated manuscripts is a Kalpa-sūtra-Kālakācārya-kathā dated 1415. The Kalpa-sūtra portion is in the collection of Shri Birla of Calcutta, while the Kālaka-portion is in the possession of Shri P.C. Jain of Bombay (col.-ills. 25 A, B, C, D),1 The workmanship is of a high order and several of the illustrations are indeed very attractive. Its provenance is not known but it could be Patan. Close to it in date and of quite good workmanship (col.-ill. 27 and plate 274) is a Kaipa-sūtra in the National Museum, which is dated 1417. Even at this early date, conventions such as sharp pointed noses, small pointed double chins and marrionette-like appearances and gestures have crystallized. The India Office Kalpa-sūtra dated 1427 is elaborately decorated and the writing is in silver and gold ink. Though the majority of the highly-decorated manuscripts written in gold and silver ink on coloured pages belong to a later date the India Office manuscript affords evidence that at least the beginnings of this 'opulent style's are to be found in the second and third decades of the fifteenth century.

Though it is not advisable to make a categorical statement it may generally be said that the late-fourteenth and early-fifteenth-century illustrated paper manuscripts are of good quality. The main centres for the production of these manuscripts were the towns of Gujarat such as Patan, Ahmedabad, Broach, etc., and various places in Rajasthan, but the style of painting was not confined to these areas. At Mandu during the period 1435-40 two excellent illustrated manuscripts were produced in a local variant which certainly equalled if not surpassed the best Gujarati work of the period. A Kalpa-sūtra dated 1439 painted

¹ Karl Khandalavala and Moti Chandra, New Documents of Indian Painting—a Reappraisal, Bombay, 1969, p. 15, figs. 5-8.

² A. Coomaraswamy, 'Notes on Jain Art', Journal of Indian Art and Industry, 16, nos. 122-28, 1913, plate 1, fig. 5.

³ Karl Khandalavala, 'Leaves from Rajasthan', Marg, IV, no. 3, p. 10.

at Mandu is now in the National Museum, while the Kälakäeärya-kathā in the collection of the late Muni Punyavijayaji can be ascribed to approximately the same date. We find that wherever there were prosperous Jaina communities a demand for illustrated Jaina manuscripts came into being. Though adhering to tradition and hieratic requirements both these Mandu manuscripts evidence innovations and a mastery over brilliant yet suave colouring. In the Kalpa-sūtra of 1439 the stereotyped female costume of the Gujarat manuscript-illustrations occasionally gives way to the contemporary mode of dressing adopted by ladies in Mandu. The Kālakācārya illustrations are even more effective than those of the Kalpa-sūtra and are amongst the finest examples of Svetāmbara Jaina painting.

Another provincial development is seen in an elaborate Kalpa-sūtra dated 1465 painted at Jaunour during the reign of Husain Shah Sharol. It is evident that there was a rich Jaina community in Jaunpur and the manuscript is the work of local illustrators. Contemporary costumes are worn by some of the female figures and the characteristic method of draping the odhni over the breasts in a broad band, seen in the Mandu Kalpa-sūtra, is also to be observed in several folios of the Jaunpur manuscripts. Musicians are shown wearing dhotis and turbans. The winds of change were slowly but surely eroding the traditional practices of a hieratic art. In Gujarat itself, at Gandhar Bundar near Broach a most sumptuous manuscript was produced, namely the famous Kalpa-sūtra-Kālakācārya-kathā of the Devasā-no Pādo Bhandāra at Ahmedabad. A folio from it is in the National Museum, New Delhi (col.-ills, 28A, B). Several of the panels which comprise the border-decoration of the folios are obviously the result of the influence of the Persian Timurid school of painting, though it is very likely that costumes and turbans do reflect the sartorial fashions of the Sultanate court and its followers in Gujarat. The manuscript can be dated circa 1475 and is no doubt the most sumptuous and interesting of that group of elaborate manuscripts which belong to what is termed the 'opulent period' of Jaina manuscript-production which ranges approximately between 1427 and 1550. The introduction of numerous vignettes and a variety of decorative patterns. under the influence of Persian painting and also perhaps of Persian carpets. textiles, pottery, etc., indicates a new outlook. Even landscapes and seascapes

¹ Karl Khandalayala and Moti Chandra, 'A consideration of an illustrated MS. from Mandapadurga (Mandu), dated 1439 A.D.', Lalit Kala, 6, pp. 8 ff., col,-plates and plates V-VII.

^{*} Khandalavala and Moti Chandra, op. cit., 1969, p. 21.

³ Karl Khandalavala and Moti Chandra, 'An illustrated Kalpasûtra painted at Jaunpur in A.D. 1465', Lalit Kala, 12, pp. 9-15, col.-plates and plates I-V.

Khandalavala and Moti Chandra, op. cit., 1969, pp. 29-43, where the manuscript is dealt with in considerable detail.

make their appearance. This movement had been heralded as early as 1451 with the Vasanta-vildsa scroll,' now in the Freer Gallery, Washington. Here the theme is no longer hieratic being a phagu in old Gujarati which deals with love in the advent of spring. So also the Bāla-Gopāla-stutī manuscripts deal with the Krsna legend with a freedom which indicates that though the illustrators of all such manuscripts had not departed from the Jaina style they were refusing to be bound by hieratic shackles. A single folio in the National Museum (col.-ill. 28C) is also, it seems, from the Devasa-no Pado manuscript and can accordingly be dated circa 1475. A manuscript rather similar to that of the Devasā-no Pādo Bhandāra was painted at Patan in 1501. Judging from photographs and colour-slides of this manuscript, seen by us, the Devasa-no Pado manuscript appears to be somewhat earlier. Much secrecy surrounds its present whereabouts. Maybe the new trend of Persian influence in the borderdecoration was first started by the Devasa-no Pado manuscript about 1475 in the coastal area of Broach and was adopted later at Patan at the end of the fifteenth century. Some writers however prefer to regard the Devasa-no Pado manuscript as belonging to the early sixteenth century and would support that viewpoint by reference to the Patan manuscript of 1501.

Among other important manuscripts of the 'opulent period' is a Kalpa-sūtra in the Hamsavijayaji collection of the Ātmānanda Jaina Jāāna Mandir, Narasimghji-ni-Pol, Baroda. It is elaborately decorated with floral and animal patterns.

An unusually fine manuscript with illustrations rather different in style from the general run of illustrations of this period is the Kalpa-sūtra in the collection of Upādhyāya Sohanvijayaji of Vijayānanda Sūrīśvarajī-nā Sanghāḍā. It is dated 1466. A little later comes a Kalpa-sūtra from Mandu in the collection of Muni Kantivijayaji, also in the above-mentioned Ātmānanda Jñāna Mandir, Baroda. It may be noted that though this manuscript hails from Mandu and though quite attractive it is not in the style of the Mandu Kalpa-sūtra of 1439 and the Muni Punyavijayaji Kālakācārya-kathā⁸ which also is unmistakably

¹ W. Norman Brown, Vasanta Vilasa, Connecticut, 1962.

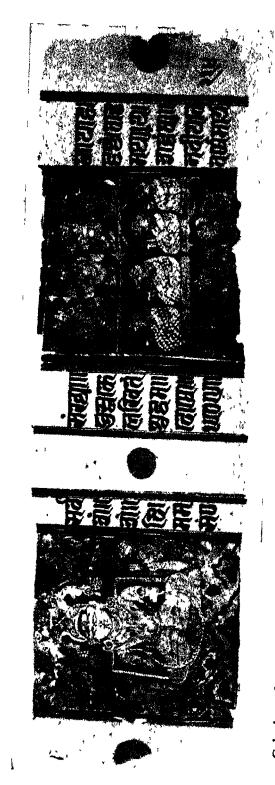
² W. Norman Brown, 'Early Vaishnava miniature paintings from western India', Eastern Art, 11, 1930, pp. 167-206.

³ Moti Chandra and U.P. Shah, op. ctt., 1968, p. 364, figs. 12, 13.

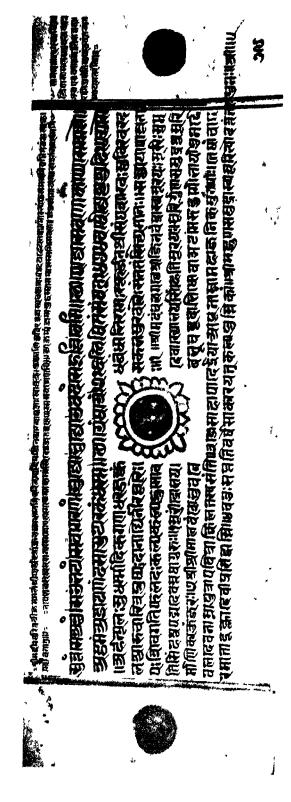
⁴ Moti Chandra, op. cit., 1949, figs. 139 to 147.

⁵ *Ibid*, figs. 148 to 154.

e Pramod Chandra, 'A unique Kālakāchāryakathā MS. in the style of the Mandu Kalpasūtra of A.D. 1439', Bulletin of the American Academy of Benares, I, pp. 1-10, figs. 1-20.



Colophon of a MS., Vikrama-samvat 1509 (A.D. 1452), containing colour-illustration 26 (National Museum, New Delhi)



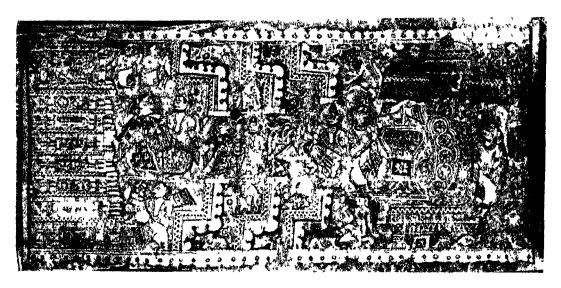
Colophon of MS. Vikrama-samitat 1474 (A D. 1417), containing colour-illustration 27 (National Museum, New Delhi)



A. Birth of a Jina, illustration from a palm-leaf MS., A.D. 1367, Gujarati or west-Indian style (formerly Muni Vijayaji Collection)



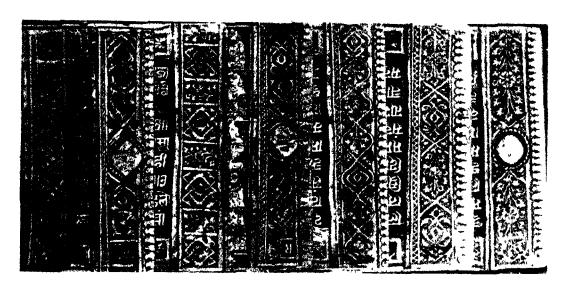
B Jina's pañca-muşți-loca, illustration from a MS, circa late fourteenth century, Gujarati west-Indian style (Jaisalmer Bhaṇḍāra)



A. King Yasodhara welcomed by his wife, illustration from the Yasodhara-carita, A.D. 1494, Gujarat, probably Sojitra (Private Collection)



B. Border-decoration in the Yasodhera-carita (see above)



A



Border-decorations in the Yaśodharc-carita (see plate 276A) (Private Collection)



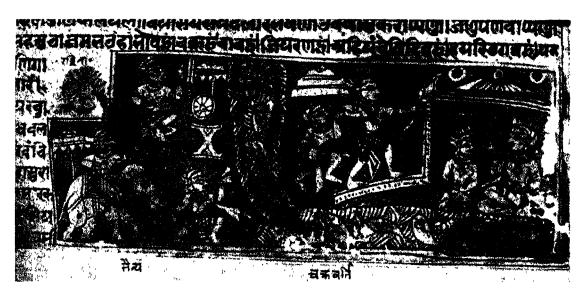
A The sixteen dreams of Maru-devi (detail), from the Adi-purana, AD. 1404, Yoginipura (Delhi), north-Indian style (Private Collection)



B Kamala-śrī awaits Bhavisayattha's return, from the Bhavisayattha-kahā, circa A.D. 1430 (see text for later date), probably Delhi, north-Indian style (Private Collection)



A. Musicians and dancers, from the *Mahā-purāṇa*, circa A.D. 1420 (see text for later date), probably Delhi, north-Indian style (Digambara Jain Nayā Mandir, Old Delhi)



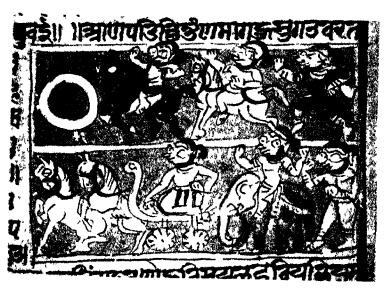
B. Bharata's army on the march, from the Mahā-purāṇa (see above)



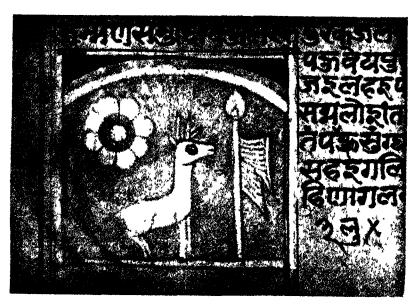
A. Indra holding court, from the *Pāsaṇāha-cariu*, A.D. 1442, Gwalior, north-Indian style (Private Collection)



B. King Yasodhara entertained by a dancer and musicians, from the Jasahara-cariu, circa 1440-50, probably Gwalior, north-Indian style (Private Collection)



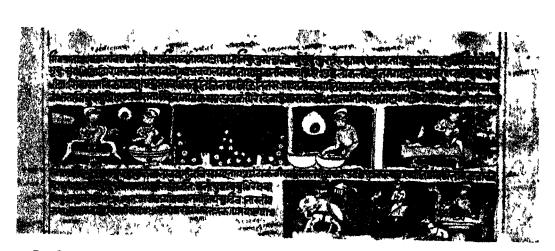
A. Śāntinātha's army, from the Sāntināha-cariu, circa A.D. 1450-60 (see text for later date), probably Delhi, north-Indian style (Private Collection)



B. Yasodhara born as a goat, from the Jasahara-carm, A.D. 1454, probably Delhi, north-Indian style (Private Collection)

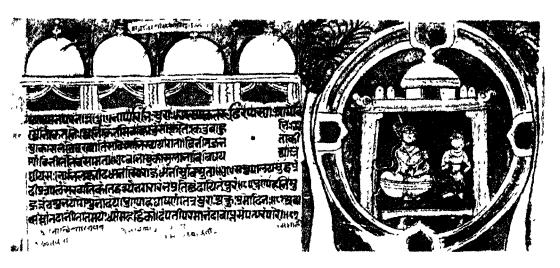


A. Sahasrabala renounces life, from the Adi purana (group 1), circa AD. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)

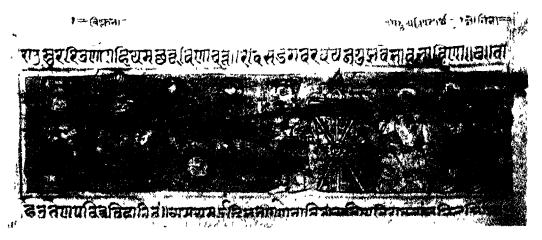


B Celebrations at Rşabha's birth from the Adi-purana (group 2), circa AD 1475 (see text for later date), probably Delhi, north-Indian style (Private Collection)

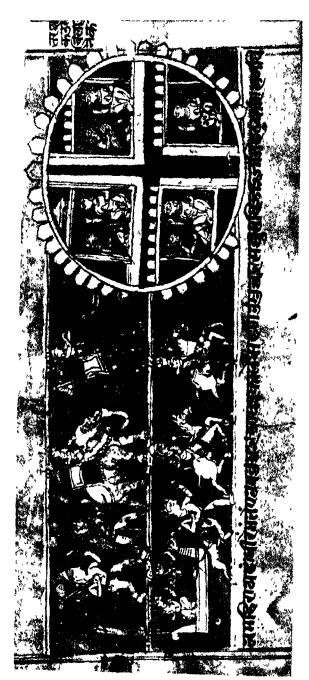
CHAPTER 31]



A. City of Ayodhya, from the Adi purana (group 2) (see plate 282B) (Private Collection)



B. Yasodhara born as a fish, from the Yasodhara-carita, A.D. 1590, Amer (Private Collection)



Bharata's army advances towards the Mleccha kingdom, from the Mahā-purāṇa, A D. 1540, Palam, north-Indian style (Private Collection)

in the same Mandu style of 1439. The Muni Kantivijayaji manuscript from Mandu has reverted to the usual Jaina style practised in Gujarat. It would thus appear that there were different groups of illustrators at Mandu in the fifteenth century, some working in the usual Gujarati style and some who were more progressive evolving the characteristic Mandu idiom seen in the Kalpa-sūtra of 1439.

One point of some importance to note is that considerations of style must prevail when it is not possible to reconcile the date of an illustrated manuscript with the style of the paintings. This is amply borne out by an example in the National Museum. It is a Kalpa-sūtra-Kālakācārya-kathā (accession no. 51.21), bearing the date Vikrama-sanivat 1321 (A.D. 1264). But this is obviously not possible as the illustrations not only belong to the last quarter of the fifteenth century but no illustrated paper manuscript of the thirteenth century exists. It is thus plain that the manuscript including the colophon was copied from a palm-leaf manuscript of 1264 in the late fifteenth century and embellished with paintings in the contemporary style.

DIGAMBARA MANUSCRIPTS¹

The tradition of illustrated manuscripts of the Digambara Jainas can be traced back to the twelfth century. In the centuries that followed it appears to have enjoyed a fairly widespread prevalence in parts of southern, western and northern India, but its production is very limited compared to the vast production of Svetāmbara illustrated manuscripts.

THE PALM-LEAF PERIOD

Three palm-leaf manuscripts—the Sat-khandāgama, the Mahā-bandha and the Kaṣāya-pāhuda—in the collection of Jaina Siddhānta-basti at Mudbidri (Karnataka)² appear to the oldest illustrated texts of the Digambara Jainas (col.-ills. 12-21 in chapter 30 above). They deal with the karman philosophy and have the original Prakrit text written in the Kanarese script. The number of illustrations in these manuscripts is limited: there are two in the Ṣaṭ-khandāgama, seven in the Mahā-bandha and fourteen in the Kaṣāya-pāhuḍa. The paintings in all these manuscripts consist of decorative medallions with a geometrical

- ¹ This section is based largely on the material discovered by Saryu Doshi and discussed in her doctoral dissertation, in addition to the Digambara manuscripts which were already known.
- ² These manuscripts are also known as Dhavalā, Jaya-dhavalā and Mahā-dhavalā. S. Doshi, 'Twelfth century illustrated manuscripts from Mudbidri', Bulletin of the Prince of Wales Museum, Bombay, 8, 1962-64, pp. 29-36; C. Sivaramamurii, South Indian Painting, New Delhi, 1968, pp. 90-96. [Also above, chapter 30.—Editor.]

or a floral pattern and portrayals of divinities, monks, donors or devotees. The illustrations have a black outline and are painted in white, yellow and blue against a red background. Though they follow the west-Indian or Gujarati style in its characteristic angular rendering and the depiction of the protruding farther eye, they possess a distinctive southern flavour of their own.

Only one of these manuscripts—the Sat-khandāgama—is dated and bears the date of A.D. 1112. That the other two manuscripts must have been also executed at approximately the same time, that is circa 1112-20, is attested by the close affinities that exist among these three manuscripts in terms of their subject-matter and their style of painting. These manuscripts with their linear technique, their restricted palette and their limited number of illustrations reveal that they follow the stylistic tenets prevalent at that time. Their similarity to manuscripts executed during that period is again underlined in the rendering of the human figures where the plasticity of form is suggested by a wash of colour along the outlines. The iconographical representations of gods and goddesses here serve the same purpose as that of Tārā in Pāla art or the Vidyādevīs in Švetāmbara manuscripts: their intent is magical and their value esoteric rather than aesthetic.

An interesting aspect of these paintings is that even though they fall into the same pattern as that observed in other contemporaneous illustrated manuscripts, they are also marked by a regional idiom, as already stated. They show a direct relationship to the coeval Hoysala sculpture in the delineation of the female form as also in the decorative treatment of the floriated tail of the goose.⁸

THE PAPER PERIOD

Western India

Of the Digambara manuscripts from Gujarat none belonging to the period prior to 1450 seems to have survived. A manuscript of the *Tattvārtha-sūtra* dated 1469—now lost—is known only from a reproduction of one of its illustrations. This manuscript was written in golden ink, and the illustration portrays

¹ Douglas Barrett and Basil Gray, Painting of India, Cleveland, 1963, p. 55; Moti Chandra, op. cir., 1949, pp. 28-32; W. Norman Brown, The Story of Kalaka, Washington, 1934, pp. 13-20.

² Moti Chandra, Studies in Early Indian Painting, Bombay, 1974, p 40.

⁸ S. Doshi, op. cit., figs. 29a and 29b.

⁴ M. Kapadia, Surat aur Surat Jilla Digambara Jain Mandir Mürti-lekha-samgraha, plate facing p. 152.

Bhattaraka Vidyanandin with his followers. The Bhattaraka is shown as being of heroic proportions and is seated on a cauki with a spired back. Facing him are seated, in three registers, male and female devotees and nuns. Above the monk is a ceiling-canopy patterned with interlinked eight-petalled flowers; above the devotees is a crenelated balustrate with panels of jali-work.

This painting, in its principles of composition in the rendering of human figures, their postures and their dress, as also in its architecture and furnishings, is indistinguishable from other paintings executed in western India during that period.¹

The only other example of painting among the Digambaras from this region is a manuscript of the 'opulent style' practised in western India. It is written in golden ink on folios that are coloured red, purple, black or white (col.-ill. 30A). It is complete and features the text of the Yaśodhara-carita, also known as the Jasahara-cariu, written by Bhattaraka Somakirtti in Sanskrit. Its twenty-nine illustrations are approximately of the same size and are placed on the right or the left side of the folio: two illustrations cover the whole folio (col.-ill. 30B; plate 276A). Along the four sides and the centre of each folio are panels of decorative designs.

The illustrations are composed in full or partial registers and painted in a combination of red and precious colours like lapis blue and gold. The conventions of the linear technique determine the rendering of the human figures. They are angular, have the farther eye and are depicted in exaggerated postures. The men wear a *dhotī*, an *uttarīya* that is draped across the chest and a tiara. The women also wear a *dhotī*, a *colī*, with long sleeves, an *oḍhnī* that covers the head and occasionally a tiara. The fabrics are patterned with geometrical designs, rows of geese or floral arabesques. The trees have thin trunks and curve inwards into the painting: the mountains are depicted as a pile of colourful boulders with trees growing out of them (col.-ill. 30A). The architecture takes the form of structures with *jālī*-work panels or multistoreyed buildings (plate 276A). The furnishings consist of patterned ceiling-canopies and beds with curved legs.

This manuscript, like the preceding one, in its compositions, its colours and its rendering of human figures and landscape, adheres to the conventions that

¹ See col.-ills. 25A, B, C, D; Moti Chandra, op. cit. 1949, figs. 89, 90, 149-50; U.P. Shah, Story of Kālaka, Ahmedabad, 1949, figs. 22, 32, 43, 64, 66; W.Norman Brown, Miniature Painting from the Jain Kalpasütra, Washington, 1934, figs. 7, 46, 48; W. Norman Brown, Manuscript Illustrations of the Uttarādhyayana Sūtra, Conn., 1941, figs. 32, 51, 149.

prevailed in the painting of western India during the fifteenth century (cf. col.-ills. 30A, B, with col.-ill. 27). Certain cliches of that style can be recognized in the iconographic portrayal of the Devi (col.-ill. 30B), the toilet-scene of a man having his long hair combed by female attendant (plate 276B) and the marriage-pavilion. Only in the depiction of a multistoreyed palace is encountered an unusual motif.

In the border-decorations of this manuscript are displayed floral meanders, geometrical patterns and ornamental motifs adopted from Persian tiles and carpets (plate 277A). Some panels have charming depictions of squirrels and birds in the foliage of creepers as well as of decorative trees, of dancing women and musicians (plate 277B), of wrestlers and, lastly, of processions of animals. The borders invite a direct comparison with those in the manuscripts of the Uttarādhayana-sūtra of 1472² and the Muni Hamsavijayaji Kalpa-sūtra.* Though this manuscript bears considerable resemblance to the Devasā-no Pādo Kalpa-sūtra, it is clear that the borders herein possess neither the imaginative rendering nor the variety of the latter. Nor do they feature figures in the Persian or Sultanate period costumes as seen in the Devasā-no Pādo Kalpa-sūtra and the Jamnagar Kalpa-sūtra.

Generally the borders of illustrated manuscripts function as decorative adjuncts to the illustration, but in some of the folios of this manuscript they act as supplements to the illustration placed either on the same folio (col.-ill. 30B) or the folio that follows immediately afterwards—an arrangement that works very well as both these folios would be seen together while the manuscript is being read. On one occasion, an entire episode is illustrated in the border-panels only, there being no illustration to accompany it. This method of portraying episodes through the borders only is rare but not new: it is also seen in the Patan (Shāmalāji-nī Pol) Kalpa-sūtra dated 1459 in Patan.

¹ Cf. col.-ill. 30B with M. R. Majumdar, 'Earliest Devimahatmya miniatures with special reference to Sakti worship in Gujarat', Journal of the Indian Society of Oriental Art, VI, 1938, plate XXVIII, tigs. 3-4; cf. plate 276B with Brown, op. cit., 1934, plate 12.

² Brown op. cit., 1941, figs. 27, 32, 76, 91, 127, 137, 141, 148, 149, 150, where the date is not mentioned. The date is given by Khandalavala in 'Leaves from Rajasthan', Marg, 4, no. 3.

³ Moti Chandra, op. cit., 1949, figs. 139, 142-46.

⁴ Cf. plates 276B, 277A, B, with Khandalavala and Moti Chandra, op. cit., 1969, plates 6, 7, figs. 49-50, 59-96.

⁵ Moti Chandra and Shah, op. cit., 1968, figs. 12, 13.

⁶ Sarabhai Nawab, 'Jain Jätakonä Citraprasangoväli Kalpasütrani Suvarnäkşari Prata', Acarya Vijaya-vallablıa-Süri Smaraka-Grantha, Bombay, 1956, pp. 161-67.



22 Jinadatta suri with Jinaraksita part of painted wooden book-cover, A.D. 1122-54, west Indian or Gujarati style (Jaisalmer Bhanḍāra)



23A Part of a wooden book cover, A D. 1122-54 (see text for earlier date), west-Indian or Gujarati style (Jaisalmer Bhandara)





23 B&C. Back view of the book cover at col-ill 23 A. showing roundels, birds and animals

(HAPIER 31)



23D Same as col 111s 23B D

west-Indian or Gujarati style (Private Collection)

Detail from the puffi of the Deva-sun-Kumudacandra disputation, eirea A is 1125 77

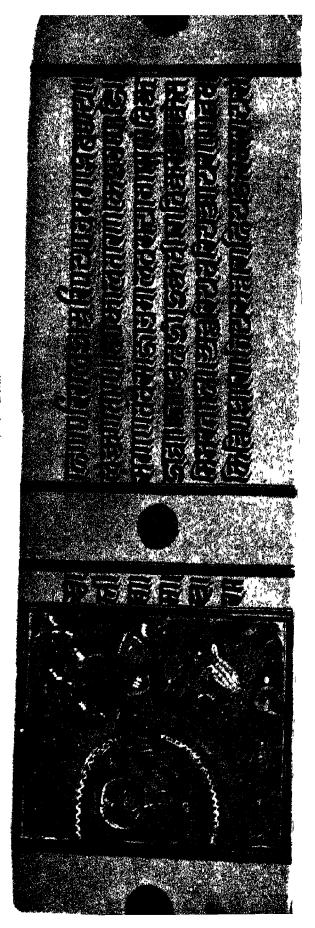


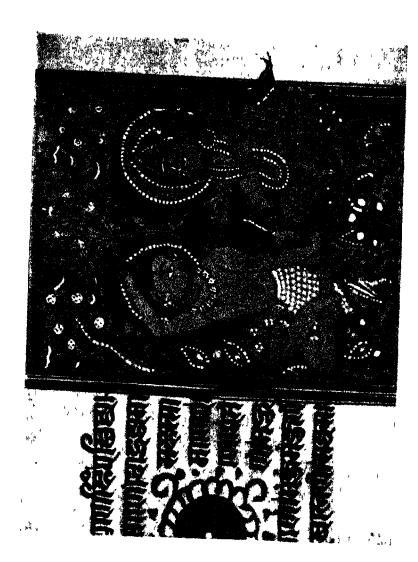
25 A, Kālaka and disciples, B army of Gircabhilla on the march, C, Kālaka and the Sāhi chief, D, capture of Gardabhilla, folio from the Kālakācārju-kathā, west-Indian or Gujarati style (Collection of P.C. Jain, Bombay)

{PART VII

PAINTINGS & WOOD-CARVINGS

26 Gardubar-11dta 10tto from the Kolpa-sūtra-Kālakā arva-katha A D 1452, west-Indian of Gujaran style (** attone! Museum, New Delhi)





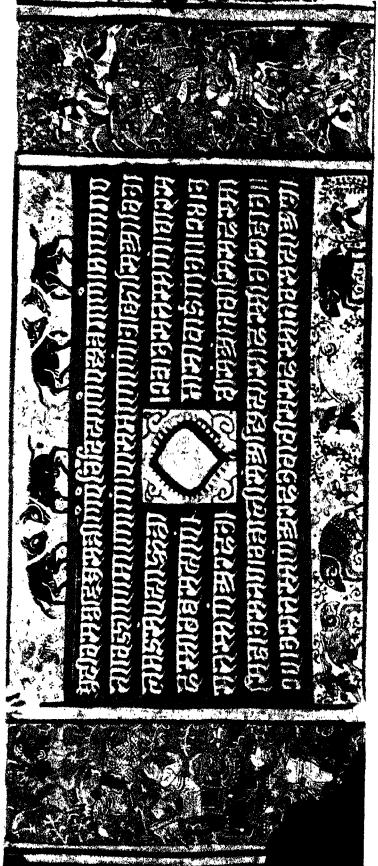
Tolahâvir, Strumcia it folio from the Kolpo-sûira AD 141 west-Inclin e Gujara'i style (National Museum New Delhi)

[PART VII

PAINTINGS & WOOD-CARVINGS

28A Penance of Bāhuhali, folio (obverse) from the Devasā-no Pādo Bhandūta Kalpa-suiru-Kālukātāria-karhū, titud A D 1475 (see text. for later. date), west-Indian or Gujarati style (National Yluseum, New Delbi)





28B Border-decorations folio (reverse) from same as coll-ill, 28A

[PART VII
PAINTINGS &
WOOD-CARVINGS

2NC Gurdabhilla and Kalaka, tolio with arimal and bird panels. from 1 Kinkā āriaskatha probably from the Devasaine Pade Bhandara, erea viv. 1472 (see text for later date). west-Indian of Gujarati style (National Museum, New Delhi)

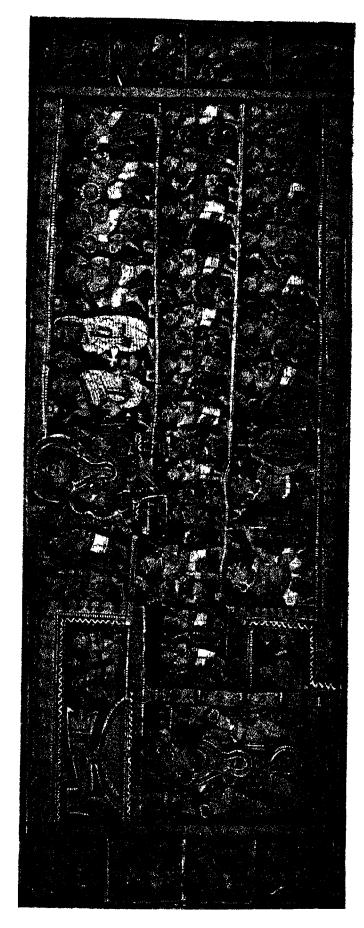




29 Indra and Irurent greet queen. Meru devieted of from the Waha-pundna circa A to 1420 (see text for lotter date) probably Delbi, north-Indian sivle (Digambana lain Nandir Old Dellin Collection)

The porcupire kills the scake and is in turn attacked by ar animal, folio from the Jasudhara-canta, a it 1494. Gujarat, probably Sopita (Pryate Collection) 100





30B. King Maridaita makes preparations for sacrifice to the Devi, felio from same as coi -i'l, 30 A



32 Paissa with his enfourage, felio from the Pasanaha-cares, (A.D. 1442, painted at Gwahor, north-Indian style (Prissate Collection)



33 Candramati shows Yavodhara the sacrificial cock made of flour, folio from the Jasahara-carus, circa vib 1440-50, probably Gwahor, north-Indian style (Private Collection)



31. Bhassavattha sails acress the seas folio from the Bhassayatta-kahā, cit a vib. 1430 foct ext for laser catel, probably Delhi north-Indian style (Private Cellection)



34. On meeting monk Sudatta. Abhayamati and Abhayaruci lose consciousness, folio fr. m the Jasahuranami, v.D. 1454, prohably Delhi, north-Indian styl (Private Collection)



35. Santinath a with attendants, folio from the Santinahacaria, cusa vid. 1450-60 (see text for later data) probably. Delhi, north-Indian style (Private Collection)

¿PART VII

PAINTINGS &

WOOD-CARVINGS

36.4. Vidyādhara Aubala, folio from the Ādi-piirāna (group I), circa A.D. 1450 (see text for later dater, probably Delhi, north-Indian style (Private Collection)



CHAPTER 31] MINIATURE PAINTINGS



36B Stentka extols the beauty of the samavasarana, folio from the Adt-purāna (group 1), circa A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)

36C. Musicians celebrating the wedding of Śrimati and Vajrajaṅgha. folio from the Ādi-purāna (group 2). circa A D. 1475 (see text for later date), probably Delhi, north-Indian style (Private Collection)



Chapter 31] MINIATURI PAINTINGS



36D. Dancer, folio from the Ad-purana (group 2), enea a 0, 1475 (see text for later date) probably Delhi, north-Indian style (Private Collection)

[PART VII PAINTINGS & WOOD-CARVINGS



King Yasodhara with his entourage, fol o from the Visodliansecuria, viv. 1596, probably north Gujarat, west-Indian style (Private Collection) 3.

The colophon of this manuscript informs us that it was executed in the Vikrama year 1551 (A.D. 1494). No mention is made of the place where it was executed, but the marked stylistic affinities to the *Uttarādhyayana-sūtra* of 1472 and the celebrated Devasā-no Pādo manuscript of circa 1475 in its style of painting, its colour-scheme including the cluster of three white dots in the background (cf. col.-ill. 30A with col.-ill. 28C) and its border-decorations leave little doubt that the provenance of this manuscript is western India. Its entire conception is characteristic of the 'opulent style' that existed in that region during the fifteenth century.

Northern India

An Adi-purana executed in Yoginipura (Delhi) and dated 14041 is the earliest illustrated manuscript on paper known to the Digambara tradition. Though not fully completed, this manuscript makes a valuable contribution towards the understanding of the variants that developed in west-Indian or Gujarati painting during the fifteenth century. The manuscript consists of two hundred and fifty-seven folios and has three hundred and seventeen spaces demarcated in the text for purposes of illustration. Unfortunately only one—the first one—of these spaces is painted (plate 278A); the rest are blank. The illustration is executed in the linear technique which employs angular rendering and shows the human figures with the protruding farther eye. The palette is mainly limited to primary colours. In the treatment of various motifs like the ceiling-canopy patterned with a floral design, the bed with curved legs and the decorative floral sprays one can recall the style of painting as practised in western India.²

In its scheme of illustrations—the number of illustrations, their format and their placement on the folio—this manuscript presents a concept that is quite different from the formal organization evident in the manuscripts from western India. The illustrations are not only much greater in number than in the manuscripts from western India, but also reveal a much greater variation in their formats. Their sizes range from full folios—a scale as yet unattempted in west-Indian manuscripts—to panels that are long and horizontal or rectangular or square. Although the general preference is to place the illustration on the right and/or left side of the folio as in the case in the west-Indian or Gujarati manuscripts, it is not unusual to see more than two illustrations—all of different sizes—on the same folio. On the whole this manuscript exhibits a remarkable

¹ S. Doshi, 'An illustrated Adipurāna of A.D. 1404 from Yoginipura', Chavi, Vārānasi, 1972, pp. 383-91.

Moti Chandra, op. cit., 1949, figs. 59, 89, 90.

flexibility in the manner in which it arranges its textual and painted matter on the folios—a flexibility that is found missing in the rigidly-conceived framework of the contemporary manuscripts from western India. Perhaps this new attitude may have resulted from an exposure to Persian tradition of painting. So, even while the style of painting of this manuscript maintains the same conventions as those in western India, in its scheme of illustrations it moves away from them.

Envisaged on the same lines as this Adi-purāna of 1404 in its scheme of illustrations as well as its style of painting is the manuscript of the Mahā-purāna in the collection of the Digambara Jaina Nayā Mandir, Old Delhi. The numerous illustrations of the Mahā-purāṇa, however, show lesser variation in their formats and tend to conform to certain set sizes. This conservatism is again reflected in its reluctance to place more than two paintings on the same folio. The illustrations, as a rule, are situated on the left and/or the right side of the folios. Even so, the character of this scheme of illustrations is dissimilar to that of western India.

In the style of painting of this manuscript the affinities to the Adi-purāņa of 1404 are particularly evident in the rendering of the female figures (cf. plate 279A, B, with 278A). In both, they are characterized by an extremely narrow waist and are attired in a dress that is patterned by similar stripes. The colour-schemes, in their preference for primary colours, are again comparable, but, because the paintings of the Mahā-purāṇa are covered by a coat of yellowish lacquer-varnish, the tonal values of the two manuscripts do not quite match each other.

The many paintings of this manuscript reveal that even though they employ the linear technique, they have assumed an expression that is at variance with that prevalent in western India (cf. col.-ill. 29 with col.-ill. 25). For at that time the style in western India was pre-occupied with achieving refinements in draughtmanship and enlarging its palette. The compositions, thus, became more complex, the rendering detailed and the palette enlarged and enriched by colours like lapis blue, gold and silver. Here, finstead, can be noticed a move towards simplicity. The compositions are spread out over larger areas and are less complicated. There is a lack of elaborate ornamentation in architecture or on articles of furniture or on textiles. The colour-scheme is restricted to primary colours which is in direct contrast to the variegated palette generally employed in contemporaneous manuscripts from

¹ Moti Chandra, 'An illustrated MS. of the *Mahā-purāņa* in the collection of Śrī Digambara Jain Nayā Mandir, Delhi', *Lalit Kalā*, 5, pp. 68-81.

western India. Also the forms of clouds and trees are abbreviated versions of those noticed in the tradition of painting in western India.

And yet, the style of this manuscript does not impress us as being an impoverished version of the style practised in western India. It has a sense of exuberance and vitality: its figures are lively and imbued with action (plate 279A, B). Also, in this manuscript, can be discerned two formulas that do not occur in paintings from western India. One is the architecture of the pavilions (plate 279A) and the other the design of the chariot (plate 279B). The former, unlike its counterparts from western India, is not surmounted by balustrades of jālī-work panels but fluted domes. The chariot-motif is shown with a flat base and a perpendicular front mounted with a monster's head. These forms appear to portray local tradition at least as far as the domes are concerned.

It is clear from this evidence that even though the style of this manuscript, with its stress on line and angular rendering, is within the framework of of the west-Indian or Gujarati style, it presents a solution that is quite different from that developed in western India. On the other hand, its stylistic approach, in its rendering as well as its scheme of illustrations, finds parallels in that of the Adi-purāna of 1404—all of which leads towards the probable conclusion that Nayā Mandir Mahā-purāna was written and painted in or around the region of Delhi in circa 1420. The date favoured by some writers like Moti Chandra, namely circa 1450, cannot, however, be ruled out as styles in Jaina painting continued over long periods of time without change.

Almost identical in style to the Nayā Mandir Mahā-purāṇa is an incomplete but profusely-illustrated manuscript of the Bhavisayatta-kahā (col.-ill. 31, plate 278B). It deviates from the former manuscript only in the greater conservatism it shows in its scheme of illustrations which does not include any paintings that cover the full folio, and shows even lesser variation in format. The compositions, though animated, are simpler and have a defined tendency to arrange their constituent elements in a row on the same ground plane. The slightly drier style of this manuscript would suggest that it is derived from, rather than contemporary with, the style of the Nayā Mandir Mahā-purāṇa and thus can be ascribed to the region of Delhi, circa 1430, on the assumption that the Nayā Mandir Mahā-purāṇa can be dated circa 1420 and is not mid-fifteenth century.

¹ Cf. plate 279A, B, with Moti Chandra, op. cit., 1949, figs. 90, 150, and 156 respectively.

That the same tradition of painting existed in Gwalior is provided by a manuscript of Pāsaṇāha-cariu¹ dated 1442, executed in Gopācala-durga (Gwalior). It is a text written by the prolific poet Raidhū who lived in circa 1380-1480² and spent much of his life in the city of Gwalior. During the fifteenth century Gwalior was a centre of intense Jaina activity: colossal statues were sculptured in the rocky cliffs and numerous Jaina texts were copied. This illustrated manuscript of the Pāsaṇāha-cariu must have been made soon after it was composed.

The scheme of illustrations in this manuscript is conceived along the same lines as those noticed in the *Bhavisayatta-kahā*. Here also most of the paintings are in the form of rectangular panels that conform to two or three set formats and are situated on the left and/or right side of the folio but not broad enough to cover it fully.

Although the style of painting of this Pasanaha-cariu shares features like its colour-scheme and its delineation of form with the Bhavisayatta-kahā, its compositions are less accomplished and its line has lost much of its vigour. Its poorer drawing and execution notwithstanding, the style of this manuscript retains its sense of movement. Moreover, in the depiction of the human figures and their postures, as also in the introduction of new styles in their dress, a further stage in the growth of the tradition in the north is discernible. men continue to wear the traditional outfit of dhoti and uttarīva, but the women, in addition to the old dhoti-dupattā outfit, now wear a sārī which is draped in a broad flaring band across the chest (plate 280A). New outfits like the jāmā and the pāijāmā and the short tunic-pāijāmā are worn by soldiers, who do not represent a different ethnic type as is the case with the Sahis in manuscripts from western India but are natives of the soil (cf. col.-ill. 32 with col.-ills. 25, 26). The textiles, if patterned at all, have a dot-design: nowhere are seen the elegant floral meanders and spiral patterns that were current in western India. The motif of the seated male figure with the yoga-patta around his knees was not unknown in the Bhavisayatta-kahā; here, however, it is seen often enough for it to be considered as a feature of this style.

¹ Rajaram Jain, Raidhū Sāhitya-kā Ālocanātmaka Parisīlana, Vaishali, 1974, plates 1-9.

² Ibid., p. 120.

³ Ibid., p. 130-31; Rājasthān ke Jaina Šāstra Bhandāron kī Grantha Sūci (Hindi), 5 vols., ed. K.C. Kasliwal, Jaipur, 1949-62, l, p. 192, no. 137, p. 208. no. 245; II, p. 140, no. 171, p. 227, no. 1144, p. 233, no. 1223, p. 241, no. 1320, p. 46, no. 501; III, p. 196, no. 119; IV, p. 172,

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Though the sky is occasionally shown as a band as in the foregoing manuscripts, it is now reduced further to being shown as triangular patches in the upper corners of the painting, or as semicircular loops along the top. Occasionally both forms are combined. The palm-tree continues from the earlier tradition, but the tree with the curving trunk and ovaloid foliage has been replaced by a tree with a straight trunk and round or triangular-shaped foliage—its leaves arranged in rows. Water is conventionally depicted as before in overlapping concentric curves. The architecture consists of structures with low domes surmounted by a finial. Flowering sprays that were formerly used as space-fillers have been discontinued here; a large empty area is enlivened by a decorative circular medallion. An unusual feature of this manuscript is that above the hands of some persons appear objects that look like lotus-buds.

A manuscript of the Jasahara-cariu, again a text composed by the author Raidhū, is analogous to the Pāsanāha-cariu in its scheme of illustrations and its style of painting. It is obvious that both the manuscripts are governed by the same stylistic conventions in their choice of colours—including the ubiquitous coat of yellowish lacquer—and their compositions: only occasionally here the frame of the painting is broken by the fluttering end of a scarf or a figure situated outside it (plate 280B). The affinities between the two manuscripts extend to the rendering of the human figure also (cf. plate 280B with 280A). The women are generally attired in sārīs and the men in dhotīs and uttarīyas (col.-ill. 33). Only the hunters are clad in jāmās and pāijāmās. In the treatment of landscape there is no noticeable change between the two manuscripts, but the architecture of the pavilion in this manuscript is suggested mainly by a superstructure with three or five domes having a wash of red colour along their ribs. On the basis of the close relationship that this manuscript bears to the Pāsanāhacariu it can be assigned to a date circa 1440-50 and its provenance to Gwalior, though of course the style may also have been prevalent in the Delhi area.

Slightly different in style from the two preceding manuscripts but nevertheless within the same tradition is an incomplete manuscript of the Sāntināhacarlu featuring yet another text written by the poet Raidhū. In its scheme of illustrations and its style of painting, including the cliche of having an object like lotus-bud placed above the hands of some persons, this manuscript abides by the conventions already noticed in the other two Raidhū manuscripts. The colour-scheme however, appears to prefer lighter tonal values but it is difficult to be certain about this as these paintings are not lacquered like the other manuscripts of this tradition. Executed carelessly, this manuscript portrays badly-proportioned human figures with large

heads and bulging eyes but in animated gestures (plate 281A). The most striking element in this manuscript is its costumes. The women wear sārīs or dhotīs and dupaṭṭās, but the men are, by and large, dressed in Persianized attire, no doubt in favour in the contemporary Sultanate period, like the long jāmā or a short tunic worn with a tight pāijāmā (col.-ill. 35). With these are worn a paṭkā and an uttarīya. On their heads they wear tiaras. In their essentials, though not in their details, these outfits resemble the ones seen in the Sikandar Nāma, the Bharat Kalā Bhavan Laur-Candā and the Tübingen Hamzā Nāma.

The style of this manuscript appears to represent a further stage in the progression of the tradition of painting in north India and seems therefore to belong to a period circa 1450-60. But a somewhat later date cannot be ruled out. While it is possible that it was written and painted in Gwalior, the heavy accent on Persianized Sultanate costumes would indicate that Delhi may well have been its provenance, as both these centres practised the same tradition of painting.

There is one more copy of Raidhū's Jasahara-cariu. It is dated 1454. The first forty-two folios of this manuscript are lost but from the rest of the folios it is obvious that stylistically this manuscript belongs to the same tradition as the three foregoing manuscripts. Its paintings are mannered and stylized. An unsual feature about this manuscript is the use of red colour for outlines (col.-ill. 34). Its palette, too, like that of the preceding manuscript, is on the lighter side and the paintings are devoid of any lacquer. The human figures are pert and are clad in the same sort of attire as is observed in the other manuscripts featuring Raidhū's compositions. But unlike the Sāntiṇāha-cariu the preference for jāmās and pāijāmās is not evident here: only one solitary figure is in the tunic-pāijāmā outfit. The women are dressed dressed in sārīs; their folds project stiffly forward and are sometimes patterned differently from the sārī. Most of the fabrics are white or plain in colour and if patterned at all they show a dot, striped or chequered design. In the landscape-elements the sky is treated dramatically in wavy bands with the outermost layer being white and the innermost being dark blue (plate 281B). The sky frequently takes the form of a curving band or a scalloped loop or occupies an upper corner of the painting. The tree with its trunk bending inwards and its ellipsoidal foliage is reminiscent of the trees in the Naya Mandir Mahd-purana rather than the other manuscripts that feature Raidhū's texts. The foliage is sometimes shown as having a large cluster of leaves.

¹ Cf. col.-ills. 35 and plate 281A with Khandalavala and Moti Chandra, op. ett., 1968, plates 99, 101-15, 117-23

Of the two places—Gwalior and Delhi—where this manuscript may well have been executed, the latter appears to be a greater possibility as certain features of this manuscript, like the preference for fabrics with a stripe or a chequered pattern and the motif of the tree arching into the composition, are nearer those observed in the Naya Mandir Mahā-purāna.

As a group, these four manuscripts that deal with the compositions of the poet Raidhū not only portray the tradition of painting as it evolved in north India but also reveals some stylistic parallels to other manuscripts of the period such as the Mandu Kalpa-sūtra and the Jaunpur Kalpa-sūtra in the rendering of their human figures and the manner in which the men wear their dhotis and uttariyas and the women their sāris. More evident parallels than these are those that are recognizable in the group of manuscripts like the Sikandar Nāma, the Bharat Kalā Bhavan Laur-Candā and the Tübingen Hamzā Nāma. They are particularly evident in the costume-types of the long jāmās, the tunic-pāijāmā outfits and the manner in which the pleats of the sārīs project stiffly forward.^a In the treatment of the figure representing a Hindu, this latter group of manuscripts shows an ethnic type which has similarities to the figures seen in the manuscripts of Pasanaha-cariu and the undated Jasaharacariu.* The analogies between these two groups support the premise that this group of manuscripts, such as the Sikandar Nāma, etc., may have been executed in and around Delhi. It is also possible to suggest that the date of their execution may be circa 1450, rather than the late fifteenth century,4 though this is controversial. The entire group of manuscripts such as the Sikandar Nāma, etc., as well as the well-known Caura-pañcāsikā group, have been classified by Khandalavala and Moti Chandra in their recent publication, An Illustrated Aranyaka Parvan of the Asiatic Society, Bombay, 1974, as belonging to what they term the Lodi school of painting. They would prefer a dating for the Sikandar Nāma, the Tübingen Hamzā Nāma and the Laur-Candā of the Bharat Kalā Bhavan in the last quarter of the fifteenth century but at the same time would suggest that any date in the second half of the fifteenth century may approximate to the truth.

Another manuscript of the Adi-purana possessing an individualistic style of its own also belongs to the tradition of painting in north India. The manuscript is complete but towards the latter part the illustrations have not been

¹ Cf. col.-ilis. 33, 34 and plate 280A, B, with Khandalavala and Moti Chandra, op. clt., 1968, plates 2, 4, and figs. 11, 15-18, 33, 36, 39, 43, 44.

^a Cf. col.-ills. 32, 34, 35, with *ibid.*, figs. 90, 101, 102-04, 109, 117, 118, 125.

⁸ Cf. col.-ill, 33 and plates 281A, B, with ibid., figs. 99, 101-03, 108.

⁴ Ibid., pp. 50, 53.

executed—the spaces reserved for them are left blank. Its scheme of illustrations, like the other manuscripts of the northern tradition, contains numerous illustrations of varying formats. While most of its folios have paintings on the left and/or the right side of the folio, others have the paintings placed in interesting arrangements which show an integrated relationship between the textual and the painted matter and reveal an approach like that noticed in Persian manuscripts (col.-ill. 36A and plates 282A, B, 283A). The paintings appear to be composed in small panels added to one another (plate 282B).

Stylistically, the folios of this manuscript fall into three groups. The first group comprises folios 1-39, the second folios 40-160 and the last folios 161-77. The second and the third groups possibly represent an attempt to complete the illustrations at some date subsequent to the first group.

The style of painting in the first group conforms to the northern idiom except that its colour-scheme is more extensive than before and the drawing is becoming increasingly stylized and mannered. The figures are elongated and their faces are more angular (col.-ill. 36A, plate 282A). In the male figure the faces have a wash of colour along their jaw-line suggesting the down of the beard (plate 282A). They wear short dhotis, an uttariya draped in an unusually low loop and a tall tiara. Only occasionally are they attired in a jāmā and high boots. The female figures are dressed in sārīs with the pleats projecting outwards and the end passed diagonally across the chest in a flaring band. The textiles, when not plain, have a striped or a crude pattern. The landscape is imaginatively handled (col.-ill. 36B). For example, the trees are shown with creepers entwined around their trunks and birds or monkeys seated in their foliage: their leaves are veined in red or yellow and are generally arranged in rows or in a circular pattern. The forms for mountains have usually some variation on the basic formula of slabs with voluted tips but sometimes are reduced to circular boulders piled one upon another or stretched along a plain. Clouds are enlivened with lightening. For the first time in this tradition panels of pure landscape are introduced. The architecture of the pavilion shows a superstructure which consists of a low pitched roof and wall with latticework.

It is apparent from these illustrations that within the definitions of the northern tradition, the style of this manuscript is distinguished by vitality and inventiveness. What is even more intereresting is that certain of its features can be aligned with the style of the controversial Caura-pañcāsikā group of

paintings. Amongst these can be cited the wider spectrum of the palette, the occcurrence of the cliche of the wash of colour along the jaw-line of the faces of the male figures, the motif of the man seated with a yoga-patta around his knees and the veining of the leaves in the trees in red and yellow. But no far-reaching conclusion can be drawn therefrom.

The style of painting of the second group of illustrations in this manuscript stands somewhat apart from that of the foregoing group despite several generic similarities. The range of colours employed in it is narrowed down to mainly blue, white and dull green. The drawing is more accomplished and has an agitated rhythm and beauty not yet observed in this tradition (col.-ills. 36C, D). The most significant change, however, is the manner in which the human figures are portrayed. The faces of these figures are rendered in true profile—without the farther eye—and have assumed a distinct squarish cast. They are shown in various attitudes; and the seated man with the vogapatta around his knees has by this time become a pronounced feature of this style. The men are clad either in the old traditional type of outfit comprising the dhoti and the uttariya or the new Persianized Sultanate attire of the jāmā and the pāijāmā (col.-ill. 36C). With these outfits is worn either a tiara placed in front of a high spiked headgear or a turban that is wound around a plain or a latticed kuläh (plate 282B). The women wear the sārī in a manner that corresponds to that of the preceding manuscripts. The only new element in their ensemble is the peg-earring (col.-ill. 36C). The textiles employed here generally appear to be of a thick coarse variety and are usually white in colour without any patterns whatsoever thereon. The landscape is in accordance with the formulae of the northern tradition—the tree with a large cluster foliage is identical to that seen in the Jasahara-cariu of 1454—but its rendition is more sensitive and elegant. Sometimes the foliage of the trees is surrounded by little white and yellow stars. The pavilion continues to have a superstructure of striped or fluted domes or kiosks with pitched roofs. Quite often, along

¹ This group consists of the Caura-pañcāśikā series (Municipal Museum, Ahmedabad), the Laur-Candā divided between the Museums of Lahore and Chandigarh, scattered folios of a Bhāgavata-purāna series, the Mirgāvat of the Bhārat Kalā Bhavan, the Laur-Candā of the Rylands Library, Manchester, the Laur-Candā of the Prince of Wales Museum, the Mahā-purāna of 1540, the Āranyaka-parvan of 1516 in the Bombay Asiatic Society, the Vijayendra-Sūri Rāgamālā and the Gīta-Govinda of the Prince of Wales Museum. All these manuscripts have been analysed by Khandalavala and Moti Chandra in op. cit., 1969, pp 64-109, and more recently in An Illustrated Āranyaka Parvan of the Asiastic Society, Bombay, 1974, where this group is given the nomenclature of the 'Lodi School of Painting'.

² Cf. col.-ilis. 35A, B, and plate 282A with Khandalavala and Moti Chandra op. cit., 1969, plates 16, 20, 21.

the edge of the roof is a row of battlements. The interior of the pavilions is decorated with a canopy tied to the ceiling in loops. Below it is depicted a bed with or without long diagonally-placed cushions (plate 283A). A noticeable development in the style of this manuscript is a tendency to interpret the hieratic subject-matter in genre terms.

The group better manifests several features that are identifiable with the Caura-pañcāśikā group of paintings. Predominant among these is the conception of the human figure. They exhibit the same squarish faces with long large eyes; the same postures are employed including the man seated with a yoga-paṭṭa around his knees. Certain similarities in costumes include little details like the peg-earring worn by the women. The tree with stars around its foliage, the shape of the chariots and the pavilions with their domes and battlements as well as their interior furnishings are common occurrences in this manuscript as well as in the Caura-pancāśikā group of paintings.¹

The third and last group of folios in the Adi-purāna must have been painted centuries later and are very poorly executed.

Though groups 1 and 2 are somewhat divergent stylistically, both are easily identifiable with the northern idiom of painting: each has its own set of analogous features. Again, both reveal certain similarities to the Caura-pañcāśikā group of paintings, though in different motifs—the second group much more than the first. Through this manuscript, then, can be established an interconnexion between the style of painting employed in the Caura-pañcāśika group and that existing in northern India.

The more sophisticated style of this Adi-purāna in relation to the other manuscripts from the northern region would indicate a metropolitan centre—probably that of Delhi—as the place where it was painted. In its date the first group seems to the earlier than the second group judging from the fact that its similarities lie in the direction of the style of the Pāsanāha-cariu of 1442 and the Jasahara-cariu of 1454. It was probably painted in circa 1450. The second group, in addition to being closely connected with the northern style in its conception of motifs and its palette, is related to the manuscript of the Aranyaka-parvan of 1516 in its treatment of the human figure, the landscape and the architecture. On the basis of these affinities it can be ascribed to a date of circa 1475. Stylistically, the two groups of this manuscript appear to

¹ Cf. col.-ills. 36C, D, and plates 282B, 283A, with Khandalavala and Moti Chandra, op. cit., 1968, plates 16, 20, 21, 23, and figs. 187, 189, 191, 194, 199.

² Cf. col,-ills. 15C, D, and plates 282B, 283A, with tbid., plates 13-16.

be separated from each other by a period of twenty-five years at the most. Khandalavala, however, regards the two groups as quite distinct and done at rather widely-separated periods of time. He suggests for the first group the late fifteenth century, that is circa 1475-1500, and for the second group a date near about that of the Mahā-purāna of 1540 (to be mentioned below). Thus, the second group would according to him be of some time between 1520 and 1540.

A direct continuation and advancement of the stylistic trend prevalent in northern India and as seen in the preceding Adi-purāna (group 2) is evident in the Mahā-purāna of 1540 written and painted in Palam (near Delhi).¹ It is apparent in its scheme of illustrations, though now the scale has become much more ambitious. Many of the paintings cover the full folio or extend across it in the form of long horizontal panels. Most of them are situated on the left and/or the right side of the folio or occasionally even in the centre. A certain deterioration is evident in the drawing which has lost its former fluidity of line. Even so, the paintings are accomplished and are imbued with a sense of movement (plate 284). The palette employs a greater number of colours and a coat of lacquer is applied to the illustrations. The larger compositions are constructed in additive panels. The subject-matter of the paintings is viewed increasingly in a secular context.

The treatment of the human figures and their costumes are consistent with what has been observed before in the northern tradition. The faces of many of the male figures reveal a wash of colour along their jaw-line and upper lips as in group 1 of the Adi-purāna. Except for the postures which have changed from sitting to squatting positions the treatment of the human figure has not been altered. The textiles are more elaborately patterned. The landscape, the architectural motifs, the chariots and the thrones continue to be in the same style as in the older manuscripts; only the mango-tree and the walled city with its inhabitants seated in pavilions are new (plate 284).

This manuscript represents a culminating-point in the development of the northern idiom. At the same time it can be considered as belonging to the Caura-pañcāśikā group in its style since like that group it uses a varie-coloured palette, its human figures are drawn in true profile and their postures and gestures are also comparable. The depiction of landscape and architecture including the decorative device of the arrow-head pattern is in agreement with what is seen in the Caura-pañcāśikā group.²

¹ Ibid, pp. 69-78.

² Ibid, plate 21 and figs. 190, 191, 195.

The earlier manuscript of the undated Adi-purāna, too, had evoked certain parallels to the Caura-pañcāśikā group. The cumulative evidence of these two manuscripts—the Adi-purāna and the Mahā-purāna of 1540—suggests that both of them are examples, amongst others also, of an emergent style which effloresces into the Caura-pañcāśikā style. They indicate, furthermore, that the origins of the Caura-pañcāśikā style lie in the painting that was practised in northern India.¹

A survey of all these manuscripts executed in Delhi and the neighbouring regions gives us a fair idea of the style of painting as it developed in that region in the pre-Akbar period—during the Lodi rule. It establishes, besides, that this style was related to and yet distinct from the style coeval in western India. For, when the style in northern India is compared to that of western India, the former reveals that it includes much greater number of illustrations in its texts—often to the extent of being needlessly repetitive. Again, in the organization of its textual and illustrated matter on a folio, the northern idiom is less inhibited and more inventive than the western idiom which has a very formal arrangement. The compositions are energetic and in costumes, architecture and furnishing the two idioms appear to portray local peculiarities.

As a style, the northern idiom presents a steady progression in its development by introducing new forms and experimenting with novel methods of composition. By contrast, the style in western India, though more sumptuous and elegant, tends to develop inwardly within its own framework and as a result becomes effete and static.

In 1556 Akbar ascended the throne of Delhi and the cultural ferment that characterized his reign seems to have had a very decided repercussion on the pictorial expression of the period. On the west-Indian style of painting, the effects can be observed in the treatment of human figures and their attire in many manuscripts amongst which can be counted the Saingrahani-sūtra of 1583, executed in Matar² and a Yaśodhara-carita of 1596 (col.-ill. 37). The same trend is also reflected in another Yaśodhara-carita of 1590 executed in Amer, the capital of the Kacchwāhā Rājputs (plate 283B).

Though the Digambara manuscripts are outnumbered by the Svetāmbara ones, there is no reason to believe that the Digambara community was copying the Svetāmbara for propaganda value. The real reason may well be that the Svetāmbara Jainas were oriented towards this form of religious expression

- ¹ Khandalavala and Moti Chandra, op. cit., 1974.
- ² Moti Chandra and Shah, op. cit., 1968, pp. 367-68.
- ^a Khandalavala and Moti Chandra, op. cit., 1969, p. 69.

more than any other community. The Hindus, the Buddhists, the Digambara Jainas, the Muslims—none of them can singly or collectively match the prolific output of the Svetāmbaras.

Aside from the divergence in the number of manuscripts commissioned, the Svetāmbara and Digambara traditions differ a lot in the texts they chose to illustrate. The lives of the Tīrthankaras is a popular theme with both sects, but in the Svetāmbaras it generally takes the form of the Kalpa-sūtra and in the Digambaras that of the Mahā-purāna. Again, the Svetāmbaras illustrate the Uttarādhayana-sūtra, while the Digambaras select the Yaśodhara-carita. Apparently their choice was determined by sectarian values. Also each sect repeatedly illustrated the same text—a trait which is shared by other communities as well: for instance, the Hindus preferred the story of the Bāla-Gopāla-stuti and the Sultanate Muslim tradition illustrated the Sikandar Nāma and the Hamzā Nāma.

Despite these differences, when it came to choosing a style with which to illustrate their manuscripts both sects depended upon the style that existed in that particular region at that time. Thus, the Digambara manuscript of the Yasodhara-carita of 1494 is indistinguishable from other Svetāmbara manuscripts of the 'opulent style' from western India. If this Yasodhara-carita of 1494 departs from the other manuscripts of the Yasodhara-carita, it is because they belong to different areas. For it is clear from a study of these Digambara and Syetambara manuscripts that during the fifteenth century the west-Indian or Gujarati style had begun to diversify into regional trends. While it retained its essential and distinguishing characteristics, local influences asserted themselves in the depiction of architecture, furniture, chariots, decorative designs on textiles and other objects. And, it was this local style that served as the vehicle of expression for illustrated documents from the region, regardless of whether the text was Islamic, Hindu, Jaina or Buddhist. Therefore, the Hindu Bāla-Gopāla-stutis are painted in the same style as the Svetāmbara Kalpa-sūtras in Gujarat, while in northern India the Digambara manuscripts are stylistically comparable with what has been termed the Sultanate Lodi group.

Together, these Svetāmbara and Digambara Jaina manuscripts provide valuable clues towards the understanding of the trends that existed in the painting of the pre-Mughal period. They help to project the various developments and ramifications of these trends into a sharper focus and thereby contribute significantly to the history of Indian painting.

KARL KHANDALAVALA SARYU DOSHI

CHAPTER 32

WOOD-CARVINGS

INTRODUCTION

SOME OF THE MOST INTRICATE AND CHARMING WOOD-CARVINGS WHICH HAVE survived the ravages of time are found in Gujarat and Rajasthan and mostly belong to a period ranging from the seventeenth to the nineteenth centuries. The best examples out of these owe their origin to Jainism. The dry climate of Gujarat and Rajasthan, in which the wooden things could last much longer than the other parts of the country, must have provided the incentive for the extensive use of wood in this region. Another important reason of its patronage could have been its heat-resistant quality. Moreover, wood was readily available in the forests of the neighbouring Madhya Pradesh and The artist-carver must have realized that it was could be transported easily. easy to carve figures, lattices, perforations and other minute details in wood and its embellishment took less time than other media like stone. Wooden balconies of the houses of Gujarat and Rajasthan not only looked elegant but provided more air also. The use of wood had another advantage, namely, that of reducing weight without affecting the strength of the structure. which was amenable to elaborate ornamentation on diverse parts not possible in brick or stone.

DOMESTIC ARCHITECTURE AND FURNITURE

A Jaina domestic house usually has either a Tirthankara image or mangala-cihna (fourteen dreams, etc.) carved on its door-lintel or window-frame to give it an auspicious aspect. Other decorations on the frame include depiction of the asta-mangalas, floral and creeper patterns, dvāra-pālas, etc. A wooden façade is a quite common characteristic of a Jaina house. The structure is usually erected on a raised plinth and has a small ottā in front, where pillars supporting the upper storey stand on stone bases. The front wall is divided into various sections of wooden bands filled in between by brickwork. The various parts decorated in a dwelling-house are pillars, window- and door-frames, door-lintels, brackets, arches, ceilings, wall-panels, etc. Any person of

¹ H. Goetz, The Art and Architecture of Bikaner State, Oxford, 1950, p. 150, fig. 24.

some means would have some carving at least either on the pillar or on the door or window-frames of his house, the extent of the elaboration increasing with the financial status of the builder.

The large number of parts wherein wood was used in a Jaina house in Gujarat and its neighbourhood made it possible for the wood-carver to devise various artistic forms and designs, which were, from time to time, elaborated and refined under the impact of various styles that influenced the art and architecture in this region. The stone-carver has assimilated all the various motifs formerly worked in wood; conversely, domes and arches which are the special features of constructive art in stone and brick have been successfully adopted and executed in wood. The really unique feature, however, where the wood-carver has had the greatest play because of the possibility of deep undercutting, which is possible in wood alone, has been the madal or bracket which is the most notable speciality of a Jaina house. A fanciful combination of floral scrollwork, animals, birds, human figures and deities intermixed with intricate geometrical designs is the distinctive feature of wood sculpture, as expressed in the carving of brackets.1 The brackets are, no doubt, utilized in temples also but there the subjects treated are limited only to figures which portray heavenly musicians and dancers, carrying musical instruments and standing in different poses of classical dance.

The entire construction was so devised as to combine art with utility, regulated by climatic conditions, the mode of living and social and economic status of the people. Doors, windows, pillars, beams and brackets were the main parts on which the wood-carvers lavished their skill. The door is divided either into square or rectangular panels enclosed by thick wooden frame running vertically and across-wise. The door-panels are either plain, carved or perforated with jālī-work. The windows are either built in or projecting. The window-frames on the ground floor are done in a comparatively simple style, but on the upper storey the ornamentation is profuse and varied. In some cases, we get windows of the usual type, having two plank-leaves which can be opened and closed at will. But in most of the cases the upper-storey windows are without leaves to let in air and light directly. When jālī or screen is worked in wood, it has exquisite floral designs carved with interstices left for air and light. Such windows were quite popular in and around Patan.

Muslim influence infiltered into Jaina architecture as well, and we often find arched windows in houses. One such example (plate 285), belonging to

¹ R.K. Trivedi, Wood Carving of Gujarat, Baroda, 1965, plates XXII to XXVII.

the nineteenth century, is displayed in the National Museum, New Delhi (siz 180×128 cm.; accession no. 60·1152). The window-frame has a running flora and scroll design interspersed with human and animal figures. The upper band shows a Tirthankara in a shrine towards which a number of people are going to pay their homage. The arch has winged figures, another Muslin feature. The beaded decoration on the top band is a common feature of this period.

The pillars which support the upper storey either stand on a raised ofter (platform) or are built into the wall. They are generally square but not infrequently round and fluted, sometimes tapering as they go upwards. In the elegant tapering pillars, we have a reminiscence of Mughal architecture. The architraves and beams which support the upper storey are decorated with festooning, lotus-flowers, string-frieze and foliated designs. Most of the houses have a balcony, which helps relieve the monotony of plain wall and thus provides distinctiveness to the storey to which it belongs. The lower storey is marked by the greatest simplicity, except for stringed friezes of some fluted supports or lightly-ornamented brackets. However, the leaves and frames of the ground-floor doors are usually heavily worked and compensate for the other simplicity.

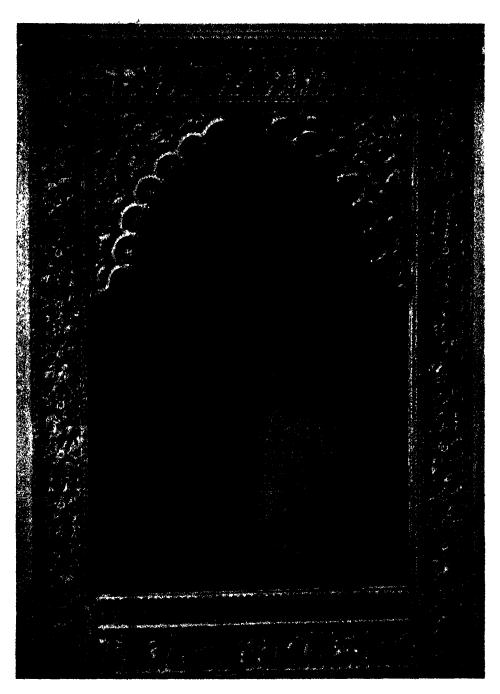
Followers of ahimsā, the Jainas can be often seen feeding pigeons of taking care of wounded birds. This is why quite often we find that a Jaina establishment in Gujarat has a pārābādī or pigeon-house made of wood which serves as a watering and feeding place for domesticated birds—pigeons sparrows, parrots, peacocks, etc, Some of these are exquisitely carved and ornamented with statuettes worked in wood. These pigeon-houses are influenced by Muslim architecture and have domes and brackets, of course on a much smaller scale.

Pat, bajoth or bedstead and jhūlā or hammock are some of the commor wooden objects used in Jaina houses. Decorative furniture that came into use was restricted to articles limited in number. Some of these, viz., the tran-khaniā, the nav-khaniā (built-in cupboards), paniārā for keeping water-jars. pataras (chests), etc., are exquisitely carved.

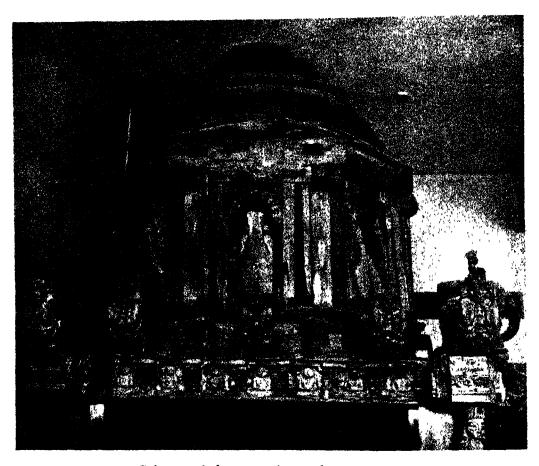
TEMPLE-ARCHITECTURE

Jaina temples can be divided into two distinct categories: (i) gharderasars or home-shrines, and (ii) stone and wooden temples. The former

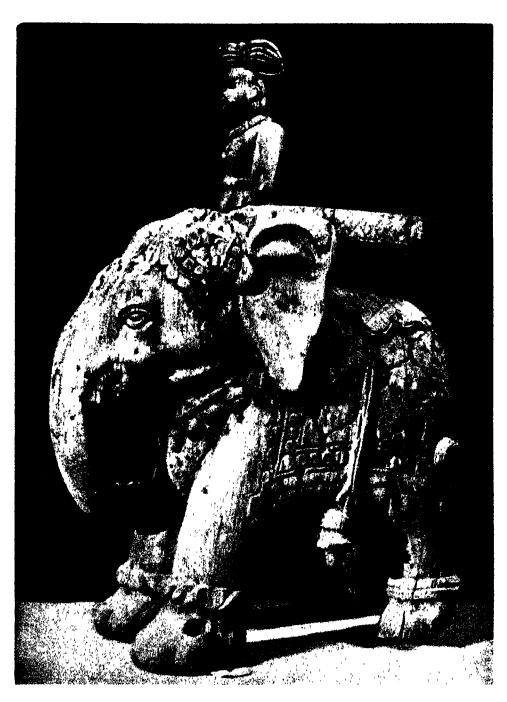
¹ Ibid., plates LXXXII, LXXXIII.



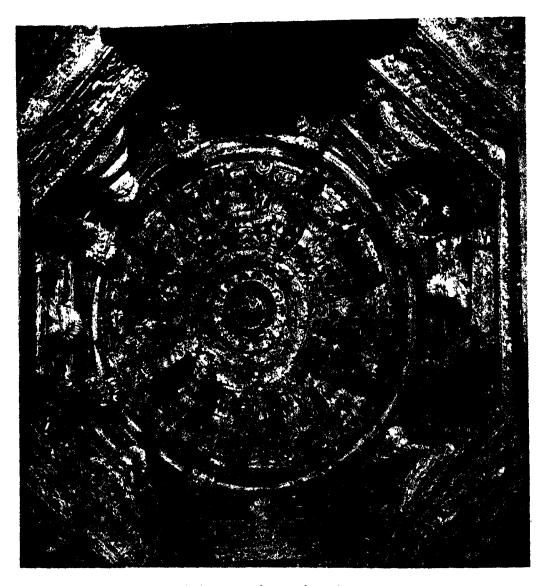
Gujarat: wooden window-frame



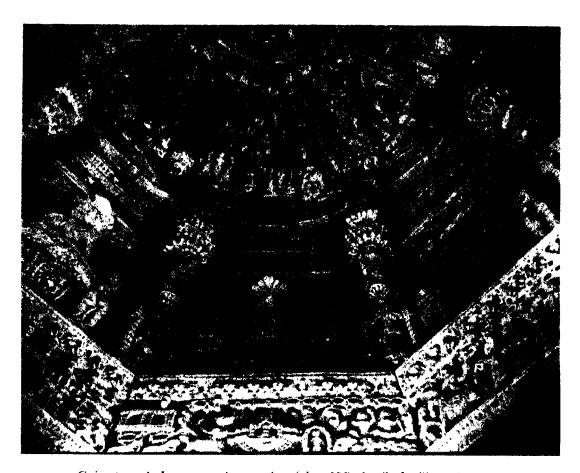
Gujarat: polychrome wooden mandapa, outer part



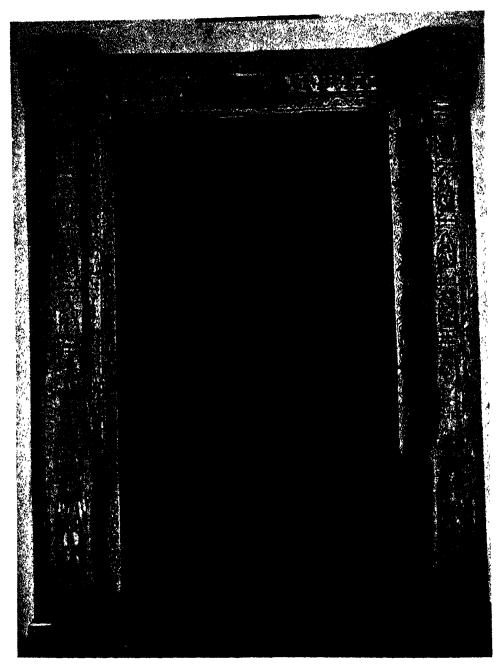
Gujarat: polychrome wooden mandapa (plate 286), detail of elephant-rider



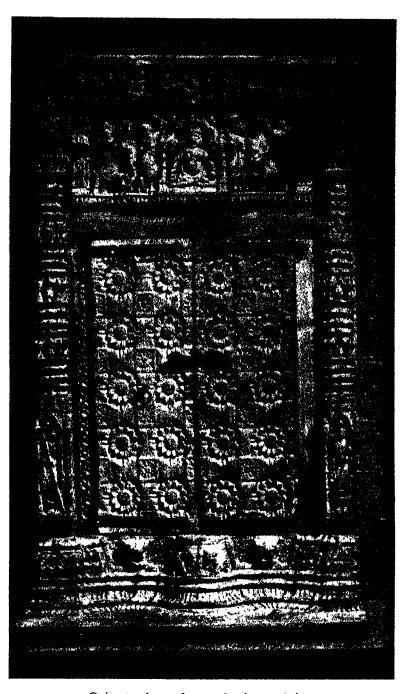
Gujarat: polychrome wooden mandapa (plate 286), ceiling



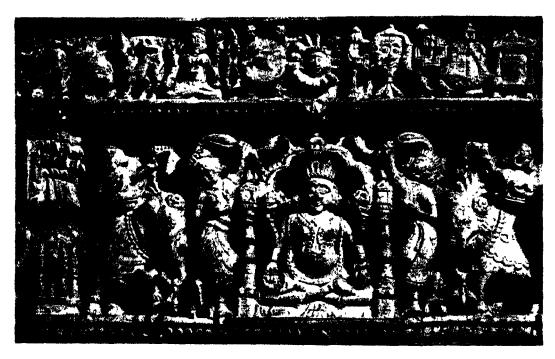
Gujarat: polychrome wcoden mandapa (plate 286), detail of ceiling (plate 288)



Gujarat: wooden door-frame



Gujarat: door of a wooden house-shrine



Gujarat: door of a wooden house-shrine (plate 291), detail with auspicious dreams and Gaja Lakşmī

is a special feature of the Gujarati Jaina community and almost every house of any means has a shrine of its own. Although in Gujarat and south India even Hindu houses have home-shrines, the Jaina derasars have their own distinct characteristics. Those are the exact small replicas of their wooden and stone prototypes which are reproduced in a miniature form for family-worship. Most of these are embellished with minute carvings which varied with the richness of the family.

One of the earliest dated derasar is the Santinatha derasar in Haja Patel's Pol, Kalupur, Ahmedabad. According to a stone inscription, the temple was completed in Vikrama-sanvat 1446 (A.D. 1390) by one Sheth Somji. The entire temple is a wooden structure with a mandapa enclosed by a dome, 3.35 m. square, which has seventeen concentric layers of carvings, made of two hundred and forty-eight pieces. Though the pillars supporting the dome are plain, they are adorned by brackets and architraves which are richly carved with animals, chariots, Dik-pālas, celestial musicians and dancers in classical poses. Many more early derasars exist in Jaina houses in Gujarat, but most of them are unpublished so far and their exact date is not known. In fact, periodical repairs bar any guess on their exact date. The Śrī Pārśvanātha derasar in Śrī-Sameta-Śikharaji's Pol, Mandavi Pol, Ahmedabad, is said to be about three hundred years old, i.e. of the seventeenth century. Ahmedabad, being the hub of the Jaina community, has several noteworthy derasars: Śri-Ajitanātha derasar in Vaghan Pol, Zaverivad; Cintāmaņi Pārśvanātha and Sahasra-phaņa Pārśvanātha derasars in Nisha Pol; Śrī-Vāsupūjya-svāmī and Śrī-Śītalanātha-prabhu derasars in Shekhpada, Zaveriyad; Śrī-Supārśvanātha derasar in Śrī-Rāmjī's Pol; and Haja Patel's Pol.3

Ghar-derasars are known from other parts of Gujarat as well. Patan is an important city having many Jaina residents and the family-derasar of Śrī-Lālubhāi Danti at Maniati Pada and Śrī-Rṣabhadeva-svamī's derasar at Kumbharia Pada are famous examples of house-shrines in that city. Similar examples exist at Palitana, Ralhanpur, Cambay and other cities of Gujarat.

The National Museum, New Delhi, has an intricately-carved mandapa (accession no. 60·148) of some home-shrine which was, in all probability, made at or in the vicinity of Baroda, as is evident from the Maratha influence on its

¹ Ibid., p. 46.

² Ibid., p. 46.

³ Ibid., pp. 45-48.

carvings, specially seen in the elephant with riders with typical pagri (turban) on its four outer corners, which are carved in the round (plates 286 and 287). Like all other mandapas, this is of several pieces joined together. Two of the four other sides of the main beams show seven seated Tirthankaras (plate 286). The perforated jālī as well as the curved niche show Muslim influence, The elephant, covered with a nicely-decorated jhūlā and howdāh, has ghantā, headgear, necklace and anklets and has a natural air about it.

The ceiling of the octagonal mandapa reminds us of the famous Mount Abu temples (plate 288). Sixteen apsarases adorn the dome. From its centre hangs a piece with a decorated floral pattern. The lowermost bearer of the dome shows a continuous procession which terminates at a Tirthankara shrine (plate 289). The procession gives a glimpse of the contemporary social life. The apsarases, other figures, the elephants with riders, etc., point to a sixteenth-seventeenth century date and a provenance around Baroda. Another example of interest in the National Museum is a door-frame (caukhat) of some Jaina household-shrine (accession no. 60 1153), evident from a seated Tirthankara figure in the centre of the top panel (plate 290). The flywhiskbearers, one on each, flank him and nine garland-bearers on each side are seen carrying garlands forming an interesting pattern. The two side-posts, besides showing the four-armed figures of dvara-palas, one on each side, show four niched figures attending the Tirthankara. Creeper-motifs run through the whole door-frame. Although badly damaged, the figures point out to a seventeenth-century date and an Ahmedabad provenance.

Yet another example in the National Museum is a small door (accession no. 47·111/1; size 100×60 cm.) of a household-shrine (plate 291). Though smaller in size, it has all the details which a large door usually has. It has a two-leaf doorway which can be opened and closed. Both the leaves are carved with beautiful floral patterns set in big and small squares. The top lintel shows fourteen auspicious dreams (plate 292), a typical feature of the Jaina carvings. Below this panel is seen a four-armed seated Lakşmī flanked by standing female caurī-bearers. The bottom panel shows two elephants and the two side-posts show a dvāra-pāla flanking the shrine on each side. Above the dvāra-pāla are seen peeping human heads from niches giving the impression of a multistoreyed building. A similar miniature doorway exists in the Baroda Museum: it shows intricate and minute carvings

¹ H. Goetz, 'The post-medieval sculptures of Gujarat', Bulletin of Baroda Museum and Picture Gallery, Baroda, 1947-48, V, parts I-II, fig. 2.

and has been dated to the sixteenth century. The National Museum door-frame, however, can be dated to the eighteenth century, as its execution of floral patterns and figures is much bolder and lacks the fine quality of the Baroda Museum specimen,

The Prince of Wales Museum of Western India, Bombay, has yet another wooden mandapa of a house-shrine (plate 293). Standing on a double-stepped platform, 188 cm. long, 156 cm. wide and 39 cm. high, the mandapa is supported by four elaborately-decorated and slighly-recessed pillars which were once painted. These pillars have miniature niches enshrining the dancing-figures of heavenly musicians and male and female deities. The bottom of these pillars shows figures of Vişnu and Brahmā with attendants. The capitals are profusely carved with Mughal and indigenous motifs including the figures of birds and musicians in niches and recessed ornamentation. Of the three surviving bracket-figures two show female heavenly musicians and the third a mrdanga-player. The female musicians are dressed in a short coli, a tight skirt, pāijāmā and a long thin brocaded scarf which comes down the shoulders in a loose knot between the legs. The mrdanga-player also shows a Mughal-period costume—jāmā with six points, patkā and atpati turban.

On the top of the capitals are fixed four entablatures which support the dome. The mandapa being Jaina, the carver has embellished it with stories of Tirthankara's lives. The friezes represent processions with elephants, horses and riders, footmen with palanquins, chariots driven by horses and oxen, male drummers riding camels and horsemen blowing trumpets vigorously (plate 294A). An Ācārya preaching to the monks is also a favourite theme.

Above the friezes rises an octagonal dome (plate 294B) reaching a height of 46 cm. decorated with concentric circles from inside. Externally, the dome has the appearance of a receding stepped pedestal with simple ornamentation consisting of the figures of Gaja-Lakşmī and pūrņa-kumbhas in miniature niches. Fourteen dreams and other auspicious symbols also occur. The mandapa can be safely assigned to the Akbar period, i.e. about 1600, on the basis of the costumes and the style of carving.

The Baroda Museum and Picture Gallery, Baroda, also has an excellent example of a wooden house-shrine. Goetz believes that it once formed a part of the house of a rich Jaina merchant of the Broach area. The mandapa is

¹ S.K. Andhare, Painted wooden mandap from Gujarat', Bulletin of the Prince of Wales Museum of Western India, 7, Bombay, 1959-62, pp. 41-45 and plates 29 to 33c.

² H. Goetz, 'A monument of old Gujarati wood sculpture', Bulletin of the Baroda Museum and Picture Gallery, VI, parts I-II, Baroda, 1950, p. 2.

6.6 m. long, 3.3 m. broad and 3.1 m. high. It is supported by six columns and two pilasters, and, at present, is open in every direction. The central dome rises from an octagon on top of a square supported by four architraves measuring 3.3 m. The two wings have flat ceilings. The columns rise from very late Mughal bases and go over into late Gajarati capitals. The pillasters are decorated merely with rich friezes of lotus-roundels. The architraves around the central dome are covered with relief-panels showing some Jaina legends, those around the lateral ceilings with ornaments of various types and times, one with peacocks, others with single figures or panels representing Lakşmi or Ambikā. The central dome, rising on top of two circles of stylized lotus-petals, is covered with multitude of single figures and relief-panels, some originally belonging to it, more, however, added at later dates. These show the usual figures of godlings playing musical instruments, females, processions (plate 295A), Dik-pālas, apsarases and heavenly dancers, Jaina saints being worshipped (plate 295B), etc.

The mandapa, however, does not form one uniform work, but is the product of successive alterations, repairs and additions, most of which have developed organically one from the other. The whole structure can be reduced to two main phases, an older shrine of the late sixteenth and early seventeenth centuries, and a reconstruction in the sixties or seventies of the nineteenth century during the times of the Mahārājās Khande Rao (1856-70) and Malhar Rao (1870-75) of Baroda.

The Jaina stone and wooden temples are generally enclosed by a wall, the inner side of which has niches for the various Tirthankaras. The main temple is thus well-protected from rain and water. This peculiarity has tended to protect some of the wooden structures of Jaina temples to the present times by sheltering them from the onslaught of weather.

A Jaina shrine, like any Hindu temple, consists of two essential parts, namely, the mand apa where the devotees congregate and the principal shrine where the deity is installed. It is the former of the two which shows profusion and details of carving and has given the greatest scope for expression in wood and stone. George Watt is of the opinion that 'a grammar of decorative art might, in fact, be written from the study of wood-carving alone, and the circumstance that the wood and stone-carvers belong to one and the same caste may be accepted as an additional evidence in favour of the gradual production of the one from the other and that at no very ancient date.'

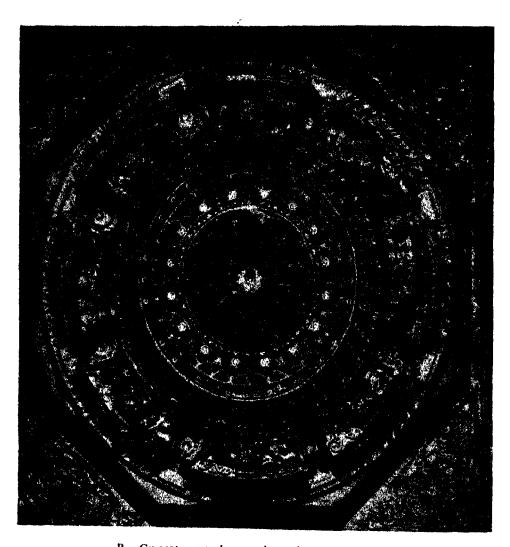
¹ George Watt, Indian Art at Delhi, Delhi, 1903, p. 100.



Gujarat: wooden mandapa



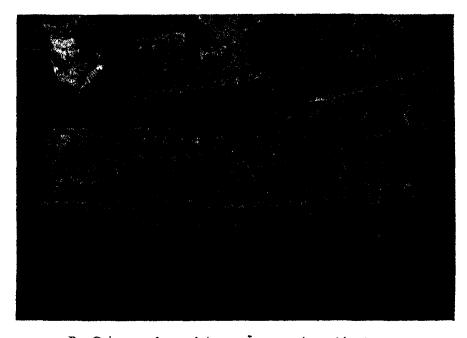
A. Gujarat: wooden mandapa (plate 293), frieze of dance, music and other scenes



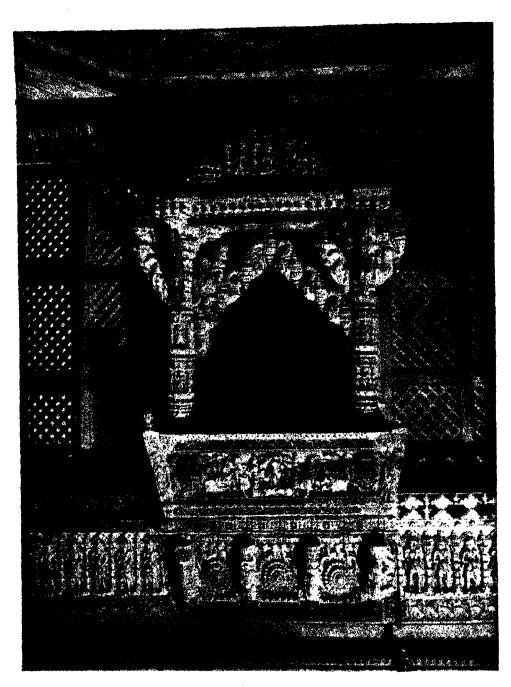
B. Gujarat: wooden mandapa (plate 293), ceilling



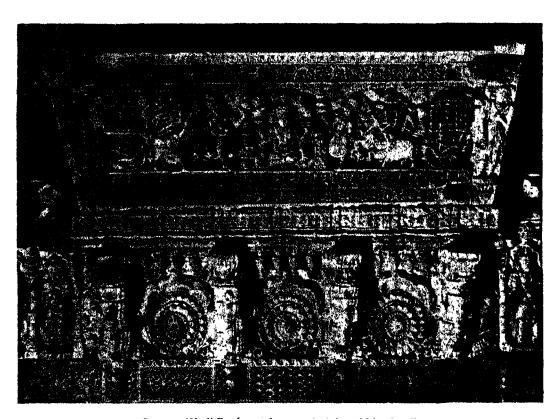
A. Gujarat: a house-shrine, detail of a royal procession



B. Gujarat: a house-shrine, an Ācārya welcomed by devotees



Patan: Wadi Pārśvanātha temple, jharokhā



Patan: Wadi Pārśvanātha temple (plate 296), detail



Gujarat: polychrome wooden danseuse



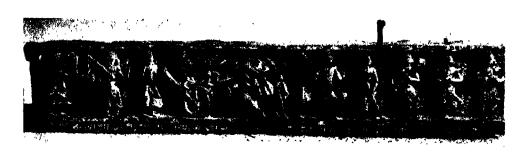
A. Gujatat: wooden nymph



B. Gujarat: wooden nymph



A. Gujarat: frieze depicting welcome of Jaina monks



B. Gujarat: frieze depicting a procession



C. Gujarat: frieze depicting a royal procession

Most of the Jaina temples are the gifts of single wealthy individuals of the middle class and that is why these buildings are generally small and deficient in that grandeur of proportion that marks the buildings undertaken under royal command. It may, however, be also owing to this fact that their buildings are more elaborately finished than those of greater importance.

The mandapa is erected on a series of pillars which support a beautiful and exquisitely-carved dome on architraves and beams, all of which are elaborately ornamented. Every inch of the mandapa-portion is full of rich carvings. The dome is made circular by the arrangement of pillars, twelve in number, erected equidistant and bridged by architraves. Bracketed capitals and struts were further devices, which, while meeting the architectural needs of the edifice, provided a very fertile field for the presentation of the most ornate features of wood-carving.

One of the most exquisite examples of a wooden Jaina temple is provided by the Wadi Pārśvanātha temple from Patan, now housed at the Metropolitan Museum, New York, Built in 1594, it was in Patan's Zaverivad locality when Burgess and Cousens' carried out their survey of the architectural antiquities of northern Gujarat about the year 1890 but was later on acquired by the Metropolitan Museum. Its roof is in the form of a dome rising to the height of 3.4 m, and with a diameter 3.3 m. It is decorated in concentric circles with figures and bands of ornament and has a lotus-shaped pendant hanging from the apex. Eight large bracket-figures are placed at equal intervals round the inside. There are female musicians and dancers, and between each pair of these is a seated male figure with two attendants. There are the eight Dik-palas under the dome and helping to support it are four balcony-windows, projecting inwards from each side of the apartment, which are very delicately worked (plate 296). Lower still is a dado running round the four walls and carved with musicians and dancers in niches, with rows of geese and other ornamented carvings below. The rosettes in the spaces between the brackets below the window-sills are rich and effective (plate 297).

SCULPTURE

The Jainas believe that a sandalwood portrait-sculpture of Vardhamana was carved in his life-time when he was meditating in his palace about a year

¹ James Burgess and Henry Cousens, The Architectural Antiquities of Northern Gujarat, Archaeological Survey of India, New Imperial Series, IX, London, 1903, p. 49.

prior to his renunciation. In spite of the tradition, no wood-carvings in the round depicting Tirthankaras have been found so far. At what time the transformation from wood to stone or bronze took place it is difficult to say. But those who are conversant with the ritual of Tirthankara worship will immediately understand the reason for abandoning the wood-sculptures. The daily washing of images by water and milk, the application of sandal-paste, etc., do not allow the use of wooden sculptures for worship. However, subsidiary and allied carvings as part of architecture have a better continuity in wood and quite a few of these can be seen in different museums and private collections.

Most of such sculptures which once formed part of the architecture of Jaina mandapas, home-shrines and temples belong to the seventeenth to the nineteenth centuries, earlier examples having disappeared long ago because of the perishable nature of the material. All such examples share the following common features: (i) they are smaller in size when compared to their counterparts in stone; (ii) once detached from the structure, most of these look as if carved separately and independently; (iii) they are carved in such a way that one side, which was earlier attached to the architectural piece, is not finished properly; (iv) usually they are coloured; and (v) they come from one or the other parts of Gujarat and Rajasthan, thus inheriting the characteristic features of that region. The dry climate of the region helped in preserving these sculptures. To illustrate these points we will discuss here some of the Jaina wooden sculptures.

Almost all the Jaina mandapas have several beautifully-carved female figures, either playing on various musical instruments (fig. XXVI) or in various dance-poses (plate 298). Charming figures putting on anklets (pāyal) is yet another motif seen among these nymphs (fig. XXVII). Sometimes a miniature figure is seen imitating a bigger figure at its footsteps (plate 299A) or a mother is seen carrying her child in the typical Indian way (plate 299B). As already stated, almost all these examples were once coloured, some still retaining traces of paint. Although they were meant to be seen as part of mandapas (these come from more than one mandapa), they have been carved in round. However, their back lacks the finish of the front.

¹ U.P. Shah, Studies in Jaina Art, Banaras, 1955, pp. 4 and 5. The Buddhists too have a similar tradition, A.K. Coomaraswamy, History of Indian and Indonesian Art, New York, 1965, p. 43. [See above, pp. 4, 86.—Editor.]

Charter 32] WOOD-CARVINGS



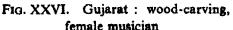




Fig. XXVII. Gujarat: wood-carving, a nymph putting on anklets

Rectangular panels, once part of wooden shrines, are still more interesting as they provide us a peep into the contemporary life. One such panel shows Jaina monks (with cloth-pieces tied on their mouths) being greeted by villagers who are offering them numerous things (plate 300A). An equestrian figure, in the lower right corner, supervises the ritual and many other followers are seen bowing to the saints with folded hands. While one man is holding a garland, another stands by his side holding a pūrņa-kumbha and rosary. A pair of dogs, seen in the lower right corner, provides a realistic touch to the whole scene.

It is interesting to note that Jaina wooden panels¹ often depict bullock-carts in their procession (plate 300B). These carts are always carved with an utmost care and show bullocks in walking-posture accompanied by figures in front and back. Yet another mode of travel in the ancient days, especially for the royal persons—the palanquin—also finds depiction on these panels. The example illustrated here (plate 300C) shows a royal couple seated in the

¹ Shah, op. cit., pp. 5 and 8.

palanquin accompanied by elephant-riders in front and horse-riders in the rear, making it clear that the figures are royal indeed. The way the male figure has tightly held a support to hold his balance is noteworthy and shows the minute observation of the wood-carver. The pole-bearers have also been depicted with a rare sense of realism.

Another very interesting frieze showing the marriage-procession of Tirthankara Neminātha has recently been acquired by famous art-connoisseur of Bombay, Shri Haridas K. Swali. It is 2.28 m. long and 25 cm. high and still retains a thick coating of paint. From left to right, it shows two equestrian figures and a bullock-cart, trumpet-blower and drummer, a royal figure holding garlands in both hands accompanied by female figures, marriage-mandapa, house-scene, animals and a scene showing preparation of sweets for marriage. The mandapa scene showing piled-up pots, festive hangings and sacred fire is quite interesting and gives us a glimpse of sixteenth-seventeenth-century Patan (Gujarat), its probable date and place of carving. The other scene showing preparation of eatables is quite amusing. While two figures are busy stirring up some thing in a large bowl on fire, a figure is seen quietly picking up some sweets unnoticed from the rack near by.

CONCLUSION

The foregoing discussion shows the wide range and variety of Jaina wood-carvings. They not only help us to reconstruct the social history of the period but also fill up the lacunae of art-history. All these carvings, though small in size, reflect the tastes of their rich Jaina patrons who believed in embellishing every inch of space available on their house-shrines or temples. As a medium, wood lent its support to the carvers to carve highly decorative scenes, thereby preserving a rich heritage for posterity. Though mostly religious, these carvings provide us with interesting social gleanings of the contemporary life. In wood-carvings, the Jaina patrons took a lead over their Hindu or Buddhist counterparts.

V. P. DWIVEDI



Part VIII EPIGRAPHIC & NUMISMATIC SOURCES



CHAPTER 33

INSCRIPTIONS

THE EARLIEST IMPORTANT EPIGRAPHIC RECORD IN THE HISTORY OF JAINISM in east India, which was the birth-place of the faith, is the Hāthi-gumphā cave-inscription on the Udayagiri hills near Bhubaneswar, which says, inter alia, that the Cedi king Khāravela (second or first century B.C.) brought back to his capital the Kalinga-Jina that the Nanda king had taken away to Magadha. Other inscriptions on the same hill say that the ruler and other royal personages of his family excavated cave-dwellings at the place for Jaina monks. Two inscriptions assignable to the same period from Pabhosa in Allahabad District refer to the excavation of a cave-dwelling for the Kāśyapīya Arahamtas (i.e. Jaina monks who were followers of Kāśyapa or Vardhamāna) by Āṣāḍhasena.

Mathurā in Uttar Pradesh was a centre of Jainism in the early centuries of the Christian era. In fact, an area called the Kankālī-ţilā of the city originally contained a number of Jaina structures including a Jaina stūpa. Several images and architectural pieces found in the area are inscribed. An inscription (plate 301A) on an important sculpture of this group, with a lady attended by a pair of women, says that in the year 72 of Mahākṣatrapa Śoḍāsa, this piece was donated by a certain Āmohinī. If the year 72 is ascribed to the Vikrama era, the date of the sculpture is A.D. 15. The lady in the sculpture is identified as queen Triśalā, the mother of Tīrthankara Vardhamāna. Another beautiful sculpture with an inscription dated in Śaka year 54 or A.D. 132 represents the goddess Sarasvatī —perhaps the earliest representation of the goddess. A

- [^{s]} See above, chapter 7.—Editor.]
- 8 Epigraphia Indica, II, 1893-94, pp. 242-43.
- [4 See above, p. 10, n. 4.—Editor.]
- [* See above, chapter 6.—Editor.]
- . H. Lüders, List of Brahmi Inscriptions, 1912, no. 59.
- ² V.S. Agrawala, A Short Guide-book to the Archaeological Section of the Provincial Museum, Lucknow, Allahabad, 1940, p. 5.
 - Lüders, op. cit., no. 54. [See above, p. 67 and plate 20.—Editor.]

¹ D.C. Sircar, Select Inscriptions bearing on Indian History and Civilization, I, Calcutta, 1965, pp. 213 ff.

number of images of Tirthankaras, particularly Vardhamana, with inscriptions dated in several years of the Saka era were found in the stūpa-area. Their iconography is stereotyped, with only a wheel carved on the pedestal. Another class of antiquities consists of āyāga-paṭas or tablets of homage, of which quite a few are also inscribed.

During the Gupta period Jainism was not much encouraged in northern, eastern and south-eastern parts of India. Nevertheless, it continued to have votaries amongst the people of these regions. Three stone images of Tirthańkaras recently discovered at Durjanpur near Vidiśā, with inscriptions saying that they were caused to be made by Mahārājādhirāja Rāmagupta, testify not only to the historicity of this early Gupta ruler but also to the local prevalence of the religion patronized by royalty. These images representing the Tirthańkaras Candraprabha, Puspadanta and Padmaprabha, being in the typical Gupta style of sculpture, are interesting examples of this art belonging to the end of the fourth century.

The next important epigraph throwing light on Jaina works of art of this period is the inscription⁵ in Cave 20 in the Udaigiri hill near Vidišā. It is dated in the Gupta year 106 (A.D. 425-26) in the reign of Kumāragupta and records the installation of the image (now missing) of Pārśvanātha (Jinavara-Pārśva-samjñikām Jin-ākṛtim) at the mouth of the cave, endowed with serpent's hoods. Another inscription⁶ dated in the Gupta year 113 (?) of the same reign-period is on a Jaina image discovered in Mathurā and now in the Lucknow Museum. A grey-sandstone column with five beautiful figures probably representing the five Tīrthankaras, Ādinātha, Šāntinātha, Neminātha, Pārśvanātha and Mahāvīra, was discovered at Kahaum in Gorakhpur District. It bears an inscription⁷ dated in the Gupta year 141 (A.D. 460-61) in the reign of Skandagupta. It records that a certain Madra set up five stone images of Ādi-kartṣs or Tīrthankaras, apparently the five images in the niches of the column. A copper-plate inscription⁶ from Paharpur in Rajshahi District (Bangladesh), dated in the Gupta year 159 (A.D. 479), reveals that there was a

¹ Ibid., nos. 16, 17, 18, 28 and 74.

^{[*} See above, plates 1, 2B, 14, 15 and 16.—Editor.]

⁸ G.S. Gai in Epigraphia Indica, XXVIII, part I, Jan. 1969, pp. 46-49.

^{[4} See above, chapter 12.—Editor.]

⁵ J.F. Fleet, Inscriptions of the Early Gupta Kings, Corpus Inscriptionum Indicarum, III. Calcutta, 1888, p. 258.

⁴ D.R. Bhandarkar, List of North Indian Inscriptions, no. 1268.

⁷ Fleet, op. cit., pp. 66-67.

⁸ K.N. Dikshit in Epigraphia Indica, XX, 1929-30, pp. 59-64.

Jaina monastery at Vața-Gohāli, to which a Brahmana donated some land for the worship of the divine Arhats there and which was presided over by the Sramanacarya Guhanandin belonging to the Pañca-stupa-nikāya of Kāši (i.e. Vārānasī).

Deogarh, in Jhansi District, possesses a rich collection of Jaina works of art, many of them inscribed. About forty Jaina temples and as many as four hundred Jaina epigraphs bearing dates ranging from the ninth century onwards are known from this place. The earliest of them dated in Vikrama year 919 and Saka year 784 (A.D. 862) is a pillar-inscription belonging to the time of the Pratihāra king Bhoja, recording the creation and erection of the pillar in question in front of the temple of Sāntinātha on the Lacchagira (modern Deogarh). From other records of the place we come to know that the temples there contained dvāras (entrances), stambhas (pillars), sālās (halls) and mandapas (court). There were also pādukās (footprints) of both Tīrthankaras and Ācāryas, set up by individuals. In front of the temples of the Jinas were set up māna-stambhas or pillars of homage bearing miniature figures of Tīrthankaras or other deities of Jainism.

Most of the Deogarh inscriptions are found on the pedestals of images. Often they are associated with the *lāñchanas* or distinguishing-marks of the respective Tīrthaṅkaras, like the deer of Sāntinātha, kalaša of Mallinātha, horse of Sambhavanātha, lotus of Padmaprabha, bull of Ādinātha and so on. At times, the inscriptions themselves contain the names of the Tīrthaṅkaras like Rṣabha, Pārśva, Candraprabha, etc. A sarvatobhadra-pratimā or caumukha is labelled as caturmukha-sarva-deva-saṅgha. Among the other images bearing labels mention may be made of those of Purudeva, Gobhaṭa, Cakreśvarl, Padmāvatī-devī, Sarasvatī and Mālinī.

Jaina scriptures associate each of the Tirthankaras with his own Yakşa and Yakşi whose names are specified. In the figures of the Jinas on the wall of the main temple (12) at Deogarh, the Yakşis are represented and labelled. Interestingly, however, their names as given on the labels do not always follow either the Digambara or the Svetāmbara canons. This feature makes these figures all the more useful for the purpose of the study of Jaina iconography, particularly in view of the fact that a label-inscription bears the date of Vikrama year 1126 (A.D. 1069-70). The names of the Yakşis according to the labels are

^{[1} See above, chapter 14.—Editor.]

Annual Report on Indian Epigraphy 1955-56 to 1959-60, and 1970-71 (unpublished); Annual Progress Report, Archaeological Survey of India, Northern Circle, 1915, 1916, 1918.

[[] For the list according to the Digambara and Svetāmbara traditions, see above, pp. 14-16.—Editor.]

as follows: Bhagavatī Sarasvatī (of Abhinandana); Sulocanā (of Padmaprabha); Mayūravāhinī (of Supārśvanātha); Sumālinī (of Candraprabha); Bahurūpī (of Puṣpadanta); Šrīyādevī (of Šītala); Vahnī (of Šreyārhsa); Abhangaratina (Ābhogaratnā?) (of Vāsupūjya); Sulakṣaṇā (of Vimala); Anantavīryā (of Ananta); Surakṣitā (of Dharma); Šrīyādevī (of Šānti); Ārdrakarabbi (of Kunthu); Tārā-devī (of Ara); Himāvatī (of Malli); Siddhai (of Munisuvrata); Hayavai (of Nami); and Aparājitā (of Vardhamāna). The other names, however, follow the canonical ones.

Jainism flourished to some extent during the time of the Kacchapaghātas of Gwalior. This is testified by an inscription dated in the Vikrama year 1034 (A.D. 977) engraved on the pedestal of a Jaina image from Gwalior in the reign of the king Vajradāman. On a pillar in a Jaina temple at Bayana in Bharatpur District, now used as a mosque, there is an inscription belonging to the Vikrama year 1100 (A.D. 1044) of the time of the king Vijayādhirāja (Vijayapāla?). At Dubkund, District Morena, is an inscription dated in the Vikrama year 1145 (A.D. 1088) in a ruined Jaina temple. Belonging to the time of Vikramasimha, the last-known prince of the Kacchapaghāta dynasty, it describes the temple as very tall and whitewashed with thick lime-solution (varasudhā-sāndra-drav-āpānduram). It further states that the moon is the cihna of Tirthankara Candraprabha and refers to Śruta-devatā or the goddess of learning as pahkaja-vāsinī or 'residing on lotus' (compare Brāhmanical Sarasvatī described as śveta-padmāsanā).

That the Jainas in the Kalacuri kingdom had their own temples and images is testified to by the colossal standing Santinatha image at Bahuriband in Jabalpur District. The inscription on it, of the time of king Gaya-Karna of the first half of the twelfth century, records the erection of a beautiful temple of Santinatha and the creation of a very beautiful and excessively white canopy (vitāna), obviously over the image.

The inscription of the Candella king Dhanga in the Pārśvanātha temple at Khajurahos does not furnish any particulars for our study. But the one on the

¹ Journal of the Asiatic Society of Bengal, XXXI, 1882, p. 393.

^a Indian Antiquary, XIV, 1885, p. 10.

^{*} Epigraphia Indica, 11, pp, 237 ff.

⁴ V.V. Mirashi, *Inscriptions of the Kalachuri-Chedi Era*, Corpus Inscriptionum Indicarnm, IV, Ootacamund, 1955, pp. 310-11.

^{*} Epigraphia Indica, I, 1892, pp. 135-36.

On the installed image makes it likely that it was of Tirthankara Sambhava. Numerous late medieval Jaina images bearing dated inscriptions on their pedestals have been discovered in various places in Madhya Pradesh. The inscriptions record the installation of the different Tīrthankaras. For example, an epigraph from Gudar in Shivpuri District, dated in the Vikrama year 1206 (A.D. 1149), refers to the installation of the images of Sāntinātha, Kunthunātha and Aranātha. Several Jaina images, each bearing on its pedestal an inscription mentioning its installation on the same date, viz. the Vikrama year 1390 (A.D. 1333), Caitra śu. 15, Thursday, are known from Dhanaicha in Morena District. Jainism flourished during the rule of the later Tomara dynasty of Gwalior. This is known from inscriptions on the pedestals of Jaina images found in Gwalior dated in the Vikrama year 1510 (A.D. 1453) in the time of the king Düngarasinha, and others dated in the Vikrama year 1525 (A.D. 1468), etc., in the reign of Kirttisimha.

An inscription on the pedestal of a broken Jaina image found in the Siva-Vaidyanātha temple at Kīra-grāma in Kangra District is dated in the Vikrama year 1296 (A.D. 1240) and records that the image referred to as the mūla-bimba was placed in the temple of Mahāvīra at Kira-grāma itself. Since the premises where the pedestal is at present found are of a Siva temple, it was probably brought from its original shrine, not found now.

Gujarat and Rajasthan were also great centres of Jainism and many examples of Jaina works of art are found in this region. The Junagadh inscription of Rudrasinha of the second century A.D., found in a cave bearing peculiarly Jaina symbols like the svastika, bhadrāsana, mīna-yugala, and the seventh-century Jaina caves at Dhank with sculptures of Tirthankaras Rsabha, Pāršva, Mahāvīra and others, point to the early prevalence of Jainism in the Gujarat region. The Pratīhāra king Kakkuka is known to have built a Jaina temple at Ghatiyala near Jodhpur in the Vikrama year 918 (A.D. 861).

Epigraphia Indica, I, pp. 97 ff., 119.

[* See above, chapter 8.—Editor.]

¹ H.V. Dwivedi, Gwalior Rajya ke Abhilekha (in Hindi), Gwalior, 1947, no. 72.

² Ibid., nos. 196-210.

lbid., pp. 276-77.

⁴ Ibid., pp. 291-302.

A.M. Ghatge in The Age of Imperial Unity, ed. R.C. Majumdar and A.D. Pusalker, Bombay, 1960, p. 418.

Ghatge, op. cit. [See above, chapter 13.—Editor.]

[•] Journal of the Royal Astatic Society, 1895, p. 516.

Nevertheless, it was only from the beginnings of the eleventh century that Jainism began to strike deep roots in these regions, chiefly through the patronage of the Caulukya rulers and their officers. And thenceforward, down the centuries, there cropped up in that wide region a number of important Jaina strongholds, among them Mount Abu, Achalgarh, Satrunjaya, Sarotra, Taranga, Girnar, Jalor, Udaipur, Jaipur, Palitana, Pali, Nadlai and Ranakpur being well-known for their architectural wealth. In these and in other centres possessing Jaina monuments, there exist hundreds of inscriptions, ranging in date from the beginning of the eleventh to the eighteenth centuries, which, when studied together, provide an almost complete picture of the history of Jaina monuments and sculpture in Gujarat and Rajasthan.

The above statement cannot be better substantiated than by instancing the famous Jaina temple complex of Mount Abu, fittingly known by the causal name of Dilwāḍā (from Deva-kula-vāṭaka). The five famous temples here, of the Švetāmbara sect, viz., the Vimala-vasatī, the Lūṇa-vasatī, the Pittalhara temple, the caturmukha or Kharatara-vasatī and the Mahāvīra-svāmin temple contain numerous inscriptions which give us detailed and dated information pertaining to the founding of these temples, to renovations carried out, to additional structures put up and to the installation and consecration of images therein.

Thus, we learn from inscriptions in situ that the Vimala-vasahikā was built and dedicated to Ādinātha in the Vikrama year 1088 (A.D. 1031-32), that the Ādinātha-samavasaraņa in the Hasti-śālā of the temple was put up in the Vikrama year 1212 (A.D. 1155-56), that the vasahikā was renovated in parts, once in the Vikrama year 1206 (A.D. 1149), again in the Vikrama year 1308 (A.D. 1251-52) and for a third time in the Vikrama year 1378 (A.D. 1321-22, plate 341B), and that a number of subshrines, niches and (single and groups or panels of) idols were installed in the different parts of the temple through the centuries.

An inscription in the Lūṇa-vasahikā, which refers to the consecration of that temple in the Vikrama year 1287 (A.D. 1230-31), describes the architecture of the temple in the following words:

¹ Sri-Arbuda-Prācīna-Juina-Lekha-Sandoha, II, no. 1.

² Ibid., no. 229.

^{*} Ibid., nos. 72, 184, 36.

⁴ Ibid., no. 250.



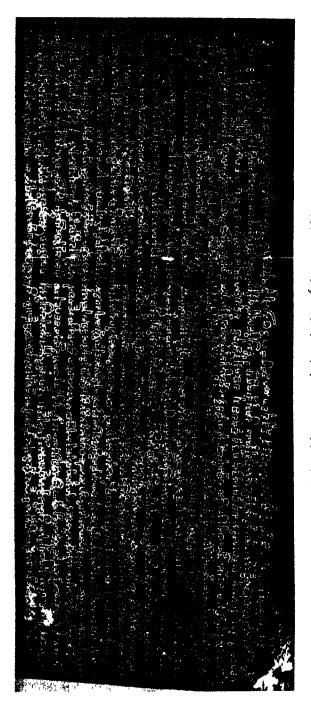
A. Mathurā: inscription of the reign of Śodasa, year 72



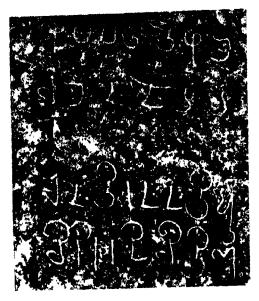
B. Mount Abu: Vimala-vasahi temple inscription, Vikrama year 1378



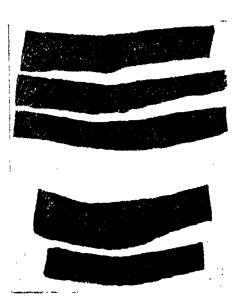
Kurikyal: rock-cut Cakreśvarī with inscription below



Athole: Meguți temple inscription, Saka year 556



Tirunatharkunru: Vatteluttu inscription



Sravanabelgola: inscriptions on the sides of the Gommata statue

PLATE 304

Tejahpāla iti kṣitindra-sacivah śamkhojvalābhih śilāśrenībhih sphurad-imdu-kumda-ruciram Nemiprabhor mamdiram/ uccair-mamd apam agrato Jina-var-āvāsa-dvipamcāśatam tat-pārśveşu balānakam ca purato nispādayāmāsivān/

We learn from another inscription¹ that the Neminātha-mahātīrtha of this temple-complex was built by the minister Tejaḥpāla in the Vikrama year 1257 (A.D. 1200-01), and other inscriptions reveal that he was responsible for the construction of a number of subshrines and niches in that temple. According to a third inscription,² in the Vikrama year 1293 (A.D. 1236-37) a number of subshrines, niches and idols were added to the Lūṇa-vasahikā. The same record informs us of similar additions made to the Jaina temples at Satrunjaya, Jāvālipura, Taranagarh, Aṇahillapura, Vījāpura, Lāṭāpalli, Prahlādanapura, Nāgapura and Arbudācala itself.

Again, an inscription at Jalor informs us that the Kuvara-vihāra, built in the Vikrama year 1221 (A.D. 1164) by Caulukya Kumārapāla, was renovated in the Vikrama year 1242 (A.D. 1185) by Cāhamāna Samarasimha, that in the Vikrama year 1256 (A.D. 1199) a golden flagstaff was installed on the mūla-sikhara and that in the Vikrama year 1262 (A.D. 1205) a golden kalaša was installed in the madhya-mandapa.

While referring to the temples by such synonymous terms as caitya, vasati, harmya, mandira, veśma, vihāra, bhuvana, prāsāda, and sthāna, these inscriptions provide useful and reliable data, mostly dated, on the construction and renovation of shrines or subshrines either singly (deva-kulikā, caturmukha-deva-kulikā, ālaya-rūpa-deva-kulikā, mahā-tīrtha, tīrtha, deharī) or in groups (deva-kulikā-dvayam, deva-kulikā-trayam, etc.), in some cases high-lighting their architectural features (bimba-danda-kalaś-ādi-sahitā deva-kulikā). Quite a number of these records give information on the repairs carried out to these temples either in full or in part (vihāra-jīrṇoddhāra, tīrtha-samuddhāra, tīrthadhāra, caitya-jīrṇoddhāra, etc.). The construction of hundreds of niches, either singly (khattaka) or in groups (khattaka-dvayam, etc.) is alluded to in a number of these inscriptions. Most of the inscriptions, however, pertain to the making, installation and consecration of images, either singly (pratimā,

¹ Ibid., no. 260.

^{*} Ibid., no. 352.

³ Jaina Inscriptions, collected and compiled by Puran Chand Nahar, part I, Calcutta, 1918, p. 239.

mūrti, bimba) or in groups (Jina-yugalarh, Jina-yugala-dvayarh, Jina-yugala-yugmath, Jina-yugmath, mūrti-yugmath, tri-tīrthikā, pañca-tīrthikā, caturvihisati-paṭṭa, cauviśi-paṭṭa, dvāsaptati-Jina-paṭṭikā, dvi-saptati-Tīrtharkara-paṭṭa, 96-Jina-paṭṭikā, etc.). In many instances these images are described as endowed with parikara (i.e. aṣṭa-mahāprātihārya) attributes. In quite a few cases, the material and size of the images are also specified (e.g., 108-maṇa-pramāṇarh sa-parikararh prathama-Jina-birhbam, pittala-maya-41-aṅgula-pramāṇa-prathama-Jina-mūla-nāyaka-parikare śri-Śītalanātha-birhbam, nava-phaṇa-Pāršvanātha-birhbam, etc.).¹ Inscriptions also record the making of holy footprints (pādukā, pādukā-stūpah, stūpa-sahitāh pādukāh)² siddha-cakra,² etc.

Quite a few inscriptions also reveal the names of the architects and sculptors who were responsible for the construction of the temples and the making of the images. For instance, we are told in an inscription that the Trailokyadīpaka-caturmukha-vihāra built at Ranakpur in the Vikrama year 1496 (A.D. 1439) was the work of sūtra-dhāra Depāka. The famous image of Rṣabhanātha in the Pittalhara shrine was the work of sūtra-dhāra Deva, son of sūtra-dhāra Maṇḍana. The large bronze image of Ādinātha in the caturmukha shrine at Achalgarh was made in the Vikrama year 1566 (A.D. 1509) by sūtra-dhāra Haradāsa, son of sūtra-dhāra Arbuda.

To sum up, it may be safely asserted that the Jaina inscriptions found in hundreds all over Gujarat and Rajasthan are an essential aid to the proper understanding of the history of Jaina art and architecture of western India, particularly from about the beginning of the eleventh century.

Southwards, in Andhra Pradesh, Jainism did not find a congenial soil for thriving. Though in different parts of this region ruins of some Jaina temples and specimens of sculpture, especially those representing Tirthankaras, are met with, they are not interesting from the point of view of art or iconography. Only a few inscribed monuments and images are known from this part. However, from at least the seventh century, the religion did have votaries here, who built

¹ Śri-Arbuda-Prācīna-Jaina-Lekha-Sandoha, II, nos. 408, 410, 449, 454, 455.

² Arbudācala-Pradakṣiṇa-Jaina-Lekha-Sandoha, Abu, V, nos. 258 ff.

^{*} Epigraphia Indica, II, p. 77.

⁴ Nahar, op. cit., pp. 165-66.

^{*} Śri-Arbuda-Pracina-Lekha-Sandoha, II, no. 408.

[•] Ibid., no. 473.

⁷ S. Gopalakrishnamurthy, Jain Vestiges in Andhra, Andhra Pradesh Government Archaeological Series, Hyderabad.

temples to the Arhats. Thus, a copper-plate inscription of the time of the Eastern Cāļukya king Viṣṇuvardhana III records the renewal of the grant of the village of Musinikonda which had been earlier granted to a Jaina temple called Nadumba-vasadi at Vijayawada by Ayyana-mahādevi, the queen of Kubja-Viṣṇuvardhana, the founder of the dynasty.

Danavulapadu in Cuddapah District was a centre of Jainism, and there were Jaina temples and images noted for their beautiful workmanship. Some of these images and a few pieces of architecture from this place are on show in the Government Museum, Madras. Two pillars, a water-chute and some nisidika-stones are inscribed. One of the epigraphs of the time of the Rāṣṭrakūṭa king Indra III records that the king caused a water-chute to be made for the ablution of Sāntinātha. The outer edge of this chute bears a series of bas-relief sculptures notable for interesting movements and beautiful depiction of men and animals, representing some contemporary event.

Of about the middle of the tenth century, belonging to the time of the Vemulavāda Cāļukya feudatories of the Rāṣṭrakūṭas, some Jaina sculptures were found near a place called Kurikyal in Karimnagar District. One of them represents the image of Yakṣī Cakreśvarī, the attendant of Ādinātha. Below this image is an inscription of Jinavallabha, brother of the famous Kannada poet Pampa (circa A.D. 950), stating that these images were caused to be made by this Jinavallabha (plate 302).

The time of the Eastern Cāļukya Amma II witnessed a significant growth in the building of Jaina temples. One such Jaina temple called Kaṭakābharaṇa-Jinālaya was built by Durgarāja at Dharmavaram, and he granted to it a village to provide for worship in it, as is known from a copper-plate inscription. Another copper-plate grant of this king's time records that some gifts were made to two Jaina temples of Vijayawada. Another Jaina temple called Sarvalokāśraya-Jina-bhavana was also erected during this king's reign due to the efforts of a lady. At Ujjala in Mahbubnagar District, there is an inscription recording gifts to Cenna-Pārśvadeva of the Baddi-Jinālaya in the

¹ Annual Report on South Indian Epigraphy, 1916-17, copper-plate 9.

² Ibid., 1905, no. 331.

² Prabuddha Karpātaka (in Kannada), 53, 4, pp. 73-83.

Annual Report on South Indian Epigraphy, 1906-07, copper-plate 7.

^{*} Ibid., 1908-09, copper-plate 8; Epigraphia Indica, XXIV, 1937-38, p. 268

^{*} Epigraphia Indica, VII, 1902-03, p. 177

⁷ Telangana Inscriptions, Hyderabad, II, no. 35.

fort at Ujjili. This temple, which was probably made of brick, appears to be now used by Vīraśaivas.¹

Jainism was popular in the early part of the history of the Vijayanagara empire. Several temples of Jaina Tirthankaras and mana-stambhas of beauty were put up then. At Hampi (ancient Vijayanagara), the capital of the empire itself, there are quite a few Jaina temples. One of them may be the one erected, according to an inscription dated Saka 1289 (A.D. 1367), by Irugapavodeva in the reign of Bukka I. Probably the same individual constructed another temple called caityālaya in Saka 1307 (A.D. 1385) in the reign of Harihara II according to an inscription. Irugapa's brother Immadi-Bukka, a mantrin under the same ruler, constructed a caityālaya with an image of Kunthu-Tirthankara, at Kurnool in 1395.4 Devaraya II himself is stated to have built a caityāgāra of Pārśvanātha in Śaka 1348 (A.D. 1426) at Vijavanagara. These temples are noted for their superstructure which is of the shape of a stepped-pyramid. Besides, the doorways in them have a pot-bellied Yakşa at the bottom of the jambs on either side. There is usually a Gaja-Laksmi figure as lalāta-bimba on the lintel of their doorways. No figure-sculptures or friezes of sculptures are seen adorning the walls of these temples.

In Tamil Nadu the earliest Jaina monuments are those which consist of dressed beds with raised pillow-like mouldings or merely dressed surface on the ground under an overhanging rock in the numerous natural caves and caverns in the inaccessible areas, mostly in the southern Districts. These beds and some of the brows of the caves contain Brāhmī inscriptions in Tamil language which make mention of pāli, adiţtānam, etc., and they range in date from the third century B.C. to the third century A.D. We do not come across any Jaina vestiges in Kerala during the period. The next epigraphical reference to a Jaina monument is afforded by the Tirunatharkunru (South Arcot District) inscription of about the sixth century (plate 304A). It states that it is the nisidīkai of Candranandi-āśiriyar (ācārya) who died by fasting for fifty-seven days. There are twenty-four rock-cut sitting Jaina images, probably representing the Tirthankaras, on top of the rock at the place.

- 1 Gopalakrishnamurthy, op. cit., p. 61.
- ^a Annual Report on South Indian Epigraphy, 1918, p. 66.
- 4 Ibid., 1889, Feb. 3.
- * Ibid., 1936, p. 32.
- [* See above, chapter 9.—Editor.]
- ⁶ I. Mahadevan, Corpus of Tamil Brähmi Inscriptions, Seminar on Inscriptions, Madras, 1966.

⁷ South Indian Inscriptions, XVII, 1, frontispiece.

In the interval Jainism was favoured by the Kalabhras and later under their political successors, the Pallavas and the Pāndyas. The most important and perhaps the earliest extant monument is in the famous city of Kāñcī, known to have been a centre where all the religions flourished. This monument is a temple dedicated to Vardhamāna to which the people of the district made a grant of land in the reign of Pallava Simhavarman (early sixth century), the father of Simhaviṣṇu.¹ Various parts of this temple, except the central shrine, of which the date of foundation is not recorded, are referred to in later inscriptions.²

One of the earliest full-fledged monuments belonging to this period is referred to in the inscription from Kil-Sattamangalam in Wandiwash Taluk in North Arcot District.* The monument, another temple, is no longer extant, but it existed in 743-44 in the fourteenth year of Nandivarman Pallavamalla. Another inscription from the same place belongs to the time of Pallava Kampavarman (second half of the ninth century). It records the renovation of the palli and the palli, the construction of a mukha-mandapa for the palli and a shrine for Iyakki-Padari (Yaksī-Bhatāri) and the gift of a big bell to the palli-all by Mādevi, the wife of Kādakadiyaraiyar, a feudatory of the Pallava king. The differentiation between palli, which was the name of the entire complex, and pāli which is obviously derived from ancient pāli of the Brāhmi inscriptions and should refer the resting-place of the ascetics, i.e. the monastery—a sophisticated development from the simple remote cave-dwelling of the early Jainas—is noteworthy. This palli is called Vimalaśri-Ārya-Tirtha-palli in an inscription of Cola Rajaraja I, from the same place. A similar instance can also be noticed in the Jaina Appandanatha temple at Tirunarungondai in South Arcot District. In the absence of the monument, the nature of the mukha-mandapa or the shrine (koyil) of Iyakki (Yakşī) cannot be known. The provision of a separate shrine for Yakşi-worship is, however, known from the Tiruppamalai (Pancapandavamalai, Walajah Taluk, North Arcot District) inscription referring to the cutting of the figure (padimam) of the Ponnivakkiyār (Sanskrit Hemā-Yaksī) in the fiftieth year (A.D. 780) of Nandivarman Pallavamalla.4 This is a rock-cut image, whereas the one from Kil-Sattaman-There is a still earlier reference to the galam is a structural temple.

¹ Transactions of the Archaeological Society of South India, 1958-59, pp. 41 ff.; Annual Report on Indian Epigraphy, 1958-59, appendix A, no. 10.

² South Indian Inscriptions, IV, nos. 363 and 368; Annual Report on South Indian Epigraphy, 1923, no. 98.

^{*} Annual Report on Indian Epigraphy, 1968-69, nos. B 219-25.

⁴ Epigraphia Indica, IV, 1896-97, pp. 136-37.

installation of a Yakşi image on the hill at Tirumalai in Polur Taluk in North Arcot District. One of the inscriptions there refers to the Yakşi installed by Adigaimān Elini and renovated by his descendant in the twelfth century. Since the date of Elini is difficult to know, the date of the original installation cannot be ascertained.

With the arrival of the Jaina Acarya Ajjanandi on the scene in the ninth century, there was a notable revival of Jaina activities all over Tamil Nadu. He traversed the length and breadth of the country as attested to by records mentioning his authorship of several sculptures of Jaina Tirthankaras at Karungalakkudi (Madurai District), Tiruvayirai (Madurai), Anaimalai (Madurai), Kurandi (Ramanathapuram), Alagarmalai (Madurai) and Vallimalai (North Arcot). Western Ganga inscriptions of the reign of Racamalla (A.D. 820) found in the rock-cut cave at Vallimalai record that this monk caused the carving of the figures of his preceptors. There are here the figures of good workmanship on the rock referred to in the inscriptions. These caves also possess paintings considered to be contemporary with the epigraphs or to be dated to the tenth century. Of the sculpture, though the Tirthankara images are serene-looking and devoid of ornamentation (cf. the name aniyad-alagiyar given to the Jaina Tirthankara image in the Arhat temple at Odalavadi. Polur Taluk, North Arcot District), the figures of Yakşas, Yakşis and camara-dharas are endowed with embellishments. Since all these bear inscriptions, it is possible to make a study of the evolution of the sculpture on the basis of the decorative details. This study might help in throwing light on the Jaina bronzes housed in the Jaina temples in the villages. Some of the bronzes are also inscribed; for instance, a bronze image of Mahāvira from Kidangil, Tindivanam Taluk, South Arcot District, now housed in the Government Museum, Madras, bears an inscription in Tamil alphabet of about the twelfth century.

That images of all the twenty-four Tirthankaras singly or separately were installed by donors is known from the appellation caturvirhsati-sthāpaka of the donor Vāsudeva-siddhānta-bhaṭārar met with in a Grantha inscription near a niche containing the elevation of a Jinālaya with a sculpture of Supārśvanātha on a boulder in the block called Nagamalai at Veralur in Madhurantakam

¹ South Indian Inscriptions, I, nos. 66-67.

² Annual Report on South Indian Epigraphy, 1911, no. 562; South Indian Inscriptions, XIV, nos. 22, 107-19; ibid., nos. 99-106; Annual Report on South Indian Epigraphy, 1910, nos. 61-69; Annual Report on Indian Epigraphy, 1954-55, no. 396; Epigraphia Indica, IV, pp. 140 ff.

⁸ Annual Report on South Indian Epigraphy, 1895, no. 10.

Taluk, Chingleput District. In a few cases only the names of the Tirthankaras are mentioned in the inscriptions, like Vardhamana from Tirupparuttikkunram, Vimala-Śri-Ārya-Tirtha (i.e. Vimalanātha) from Kil-Sattamangalam, Pārśvanātha from Aivarmalai and Ponnur, Kunthunātha from Karandai and Ādīśvara from Ponnur.

An inscription of the time of the Pāndya king Śrīmāra Śrīvallabha (ninth century), engraved on the rock to the right of Sittannavasal cave, District Tiruchchirappalli,* refers to the addition of a mukha-mandapa to the cave and to the renovation of its interior, including probably the provision of a fresh layer of paintings, which are considered a remarkable specimen of art from the points of view of technique, design, colour-scheme and depiction of human, animal and vegetal forms.*

The introduction of Yakṣī, Yakṣa, etc., in Jaina iconography as attendant deities slowly paved the way for the preponderance of worship of these deities as against the worship of the main Tirthankaras. A noteworthy instance in point is the Bhagavati temple at Tiruccāranattumalai near Chitaral in Vilavangode Taluk in Kanyakumari District.⁴ The only inscription in which a deity is referred to belongs to the reign of the Āy king Vikramāditya Varaguņa (last quarter of the ninth century).⁴ It records the grant made for the worship of the Bhaṭāri, which evidently refers to the image of Padmāvatī-devī by the side of Pārśvanātha or Ambikā (with a lion) by the side of another Tirthankara. A more glaring instance of this type is available at Nagercoil, where the serpent-hood symbol of the Tīrthankaras of the original Jaina temple gained prominence only to become absorbed into the Hindu pantheon as Anantālvār.⁴ There are of course instances where Jaina temples continued to retain their individuality, as those of Tirupparuttikkunram in Kanchipuram and Tirumalai.

The two sculptures of Mahāvīra and Pārśvanātha found at Godapuram (Alatur), District Palghat, coupled with an inscription on a slab in Tamil language and Vatteluttu characters of about the tenth century, point to the existence of a large monastery and a temple where probably these sculptures were housed.

¹ Annual Report on Indian Epigraphy, 1973-74 (in press), under Veraiur.

Manual of Pudukkottai State, II, ii, pp. 1093 ff.

^{[*} See above, chapter 30.—Editor.]

^{[4} See above, chapter 19.—Editor.]

⁵ Travançore Archaeological Series, I, pp. 193 ff.

[•] Ibid., VI, pp. 159 ff.

⁷ Journal of Indian History, XLIV, 1966, pp. 537-43; Journal of Kerala Studies, 1, no. 1, 1973, pp. 27-32.

Karnataka State may be said to be the second home of Jainism. This is testified to not only by the existence of several important Jaina centres like Sravanabelgola, Mudabidure (Mudbidri), Karkala and Bhatkal possessing a mass of interesting works of art but also by the numerous epigraphs discovered in different parts of this State. Jainism was the state-creed in the time of the Gangas, of some of the Kadamba rulers, of the Rastrakūtas and Kalacuryas and of the Hoysalas, as also of the rulers of the minor states of Punnata. the Santaras, the early Cangalvas, the Kongalavas and Alupas, as testified by their inscriptions.1 From at least the fifth century, the followers of this religion began to use works of art for the propagation of their cult. This is known from a number of copper-plate charters issued by the early Kadamba kings registering grants to Jaina institutions like temples. A copper-plate charter dated in the eighth regnal year of Kadamba Mrgesavarman (circa fifth century) records the construction of a Jaina temple by the king in memory of his father.* The credit of having created a beautiful and an early example of temple in the Dravidian style goes to the Jainas of this State; this is the Meguți temple at Aihole.⁸ In this temple there is an inscription of the Cālukva king Pulakeśin II dated in 634-35 (plate 303).4 The author of the record was Ravikirtti, who arranged for the construction of the temple. During the period of the Rāstrakūtas several Jaina monuments were erected, although only a few of them contain inscriptions.

To the Western Gangas we owe some of the important Jaina works of art. As early as the time of Śrīpuruṣa, temples were built, to which he made grants as known from an inscription. The famous Gommateśvara statue at Sravanabelgola bears a label in four different scripts (plate 304B). There are several other monuments like temples at that place, some of them bearing inscriptions.

The Hoysala period of the history of Karnataka is distinguished for the creation of marvellous pieces of architecture. Though most of them are dedicated to Brāhmanical deities, there are some interesting specimens of Jaina temples also of this period. One of them is the Jaina temple of Lakkundi (ancient Lokkigundi) near Gadag in Dharwar District. This temple also is in

¹ B.L. Rice, Mysore and Coorg from Inscriptions, London, 1909, p. 203.

² Indian Antiquary, VI, 1877, pp. 1 ff.

[[] See above, chapter 18.—Editor.]

⁴ Epigraphia Indica, VI, 1900-01, pp. 1 ff.

⁵ Rice, op. cit., p. 39.

⁶ Guide to Sravanabelgola, Department of Archaeology, Mysore, 1957.

the Dravidian style and bears an inscription dated in Saka year 1094 (A.D. 1172).1

As an example of figure-sculpture, belonging to the medieval period, the huge image of Santinatha at Ellora may be cited. It bears on its pedestal an inscription speaking of its carving in 1234-35 by a person named Cakreśvara.

The custom of dedicating pillars called *nisīdhi* to the memory of the deceased was prevalent in medieval Karnataka. One such inscribed pillar is found at Chandakavate, Bijapur District, stating the that *nisīdhi*-pillar was set up in memory of the death of Māghanandi-Bhaṭṭāraka of the Sūrasta-gaṇa.

When this region, especially its southern part, came under the sway of the rulers of the Vijayanagara empire, Jainism continued to flourish, some of the feudatory chiefs of the empire being staunch supporters of the religion. Naturally, in the territories of these feudatory chiefs quite a number of Jaina works of art were created. An early example of a basti or Jaina temple at Mudabidure was the Gurugala-basti, to which grants were made according to inscriptions dated in A.D. 1390.4 To the time of the Vijayanagara emperor Devarāya II belongs the construction (A.D. 1430) of the Tribhuvana-cūdāmani-mahā-caitya at Mudabidure, a beautiful example of architecture in the west-coast style, with an impressive and monumental pillared hall (A.D. 1451).5 The feudatory chiefs of Karkala were responsible for the creation of the two colossal monolithic images of Gommatesvara, bearing inscriptions, one at Karkala in 14326 and the other at Venur in 1604. The Caturmukha-basti of Karkala and the mana-stambha at the place called Hiriyangadi in the same village are other noteworthy examples of Jaina art belonging to the Vijayanagara period.

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¹ H. Cousens, Chālukyan Architecture, Archaeological Survey of India, New Imperial Series, Calcutta, 1926, pp. 77 ff.

² P.B. Desai, Jainism in South India, Sholapur, 1957, p. 99.

⁸ Annual Report on South Indian Epigraphy, 1936-37, appendix E, no. 15.

⁴ South Indian Inscriptions, VII, no. 299.

⁵ Ibid., no. 197.

⁴ Epigraphia Indica, VII, 1902-03, pp. 109-10.

CHAPTER 34

SYMBOLS ON SOUTH-INDIAN COINS

EVIDENCE OF JAINA INFLUENCE ON SOUTH-INDIAN COINS COMES FROM A series of issues attributed to the early Pāṇdyas, viz. the rectangular cast or die-struck copper coins datable to a period between the third and fourth centuries A.D. Scholars have generally failed to recognize this influence evidently on account of the fact that symbols on early Indian coins, especially of the punch-marked series, have an obvious Buddhist significance. Hence studies on such coins have invariably looked for Buddhist influences and associations. While it is true that Buddhist symbols are common on the early punch-marked coins of the south as well, there are some varieties of local issues which exhibit unmistakable Jaina associations.

To take up a few of these instances. Such influence can be traced on some of the rectangular copper coins of the early Pāṇḍyas which depict on their obverse certain symbols, usually seven or eight in number, i.e. the astamangala symbols, along with an elephant. Writing about these coins, T.G. Aravamuthan said: 'they bear symbols on the obverse which appear to be representations of some assortment of objects of auspicious import such as the sun or the wheel, the flowing vase, and the crescent moon usually included in the lists of asta-mangalas.' The object in front of the elephant might be, according to him, a lamp, which is one among the objects in the lists of the mangalas. Another series of early Pāṇḍya coins bears symbols such as the mukkudal or triple umbrella above a horse. The triple umbrella has definite Jaina associations as it is generally represented above the heads of Tīrthankara images. Scholars have not taken any serious notice of their Jaina affiliations and the general tendency has so far been to classify them as Buddhist along with the punch-marked and other varieties of the copper series of the third

¹ The copper coins referred to have all along been taken to be a Pāṇḍyan issue of coins on the basis of the reverse symbol, the fish. Since there is no legend, but only symbols, the possibility of their being the issues of mercantile communities with Jaina leanings cannot be ruled out.

² 'A Păndyan issue of Punch-Marked Purănas', Journal of the Numismatic Society of India, VI, 1944, p. 3 n.

and fourth centuries A.D., without any attempt at explaining the nature of these symbols, their meaning and their association.

The Pāṇḍyas adopted the fish, usually the double fish or carp (mīna-yugma or mīna-yugala), as the emblem on their flag,¹ coins and seal. Tamil literature of the Saṅgam period refers to them as mīnavar. The exact significance of the symbol has not been as yet explained satisfactorily. Yet the suggestion may be offered that the mīna-yugala, one of the aṣta-mangala symbols, could have inspired the representation of the double fish (carp) invariably on the Pāṇḍyan coins, not only on the early ones but continuously on all their coins and seals. It may be pointed out here that this type of fish-representation, the carp (kayal in Tamil), is peculiar to the Pāṇḍya coins.

The history of Buddhism and Jainism in south India would show that Buddhism never reached the height of popularity that Jainism did in the Tamil country, particularly in the early centuries of the Christian era. Early Tamil society, its thought and culture were influenced to a great degree by Jaina ideals and ethics as revealed by a number of early Tamil literary works, most of which have been attributed to Jaina authorship.

The spread of Jainism in south India, particularly in the Karnataka region and Tamil country dates back to the third century B.C. Indisputable evidence of the presence of Jaina ascetics and lay adherents in the Tamil country comes from the early Brāhmī inscriptions in the Pāṇḍya region and also in the Cera country of the Sangam period, assignable to a period between the second century B.C. and the third century A.D.

Madurai, the capital of the Pāṇḍyas, and the surrounding regions teemed with Jaina population in the early centuries of the Christian era. A number of Jaina settlements survived in this area down to about the eleventh century, although Jainism suffered serious reverses during the seventh-ninth centuries—a period of religious conflict between the Śaiva and Vaiṣṇava creeds on the one hand and Jainism and Buddhism on the other.

This period of religious conflict is particularly important for the history of Jainism in the Pāṇḍya country, for, according to Śaiva religious literature, one of the early Pāṇḍya rulers known as Kūṇ Pāṇḍya (670-710) or Nedumarāṇ

¹ N. Subramanian, Sangam Polity, New York, 1966, p. 77, 78.

² See I. Mahadevan. Corpus of Tamil Brahmi Inscriptions, Madras, 1966.

Periya Puranam-Story of Jaana-Sambandar.

was originally a Jaina. He was converted to Saivism by the Saiva saint Tirujñāna-Sambandar, who is said to have defeated the Jainas in religious disputes and proved the 'superiority' of Saivism by a series of miracles. In spite of the setback that the Jainas received in the Pāṇḍya court at the hands of the Saivas, a number of Jaina settlements survived in this region until the eleventh century and some of the successors of Kūn Pāṇḍya, such as Śrīmāra Śrī Vallabha (815-62) and Varaguṇa II, figure in their epigraphs as patrons of Jaina institutions like temples and monasteries.

It would therefore be reasonable to suppose that the asta-mangala symbols on the early Pāṇḍya coins mentioned before may directly relate to the hold that Jainism had over this region. The coins fall into two categories:

(1) Elephant series

- Obverse: (a) Elephant to right, with a lamp with shaft in front of the elephant.
 - (b) asta-mangala symbols, seven or eight or less in number, above the elephant.

Reverse: fish.

(2) Horse series

Obverse: (a) Horse to right. Triple umbrella above.

(b) Tree-in-railing, etc.

Reverse: fish.

The aṣṭa-maṅgalas or eight auspicious objects familiar to the Jainas are the svastika, śrīvatsa, nandyāvarta (nandipada), varddhamānaka (powder-flask), bhadrāsana (throne—a particular type of seat), kalaśa (full vase), darpaṇa (mirror), matsya or matsya-yugala (pair of fish).¹ They are usually represented as decorative motifs on architraves and on bali-paṭṭas. Such symbols are also seen on some of the Jaina āyāga-paṭas of the Kushan age from Mathurā,² though the set of aṣṭa-maṅgalas was not yet finalized. These symbols are also represented in miniature paintings of manuscripts and in scroll-paintings.

The Pāṇḍya copper coins are perhaps the only examples of coins with aṣṭa-mangala symbols, and what is particularly interesting in them is that they are depicted in a row in much the same manner as is found on the lintel

¹ See U.P. Shah, Studies in Jaina Art, Banaras, 1955, pp. 109-12.

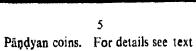
² Above, pp. 63 ff., plate 15.

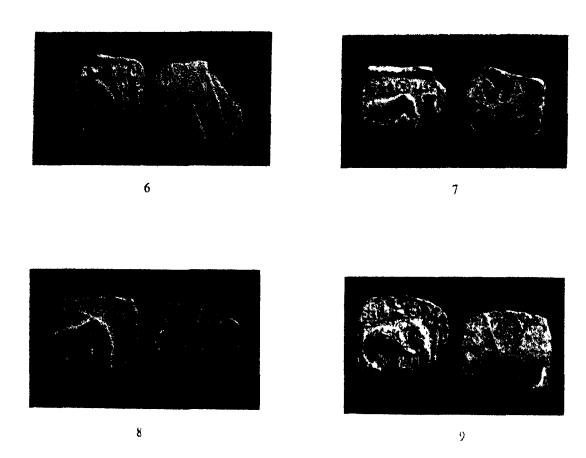




3









Pāṇḍyan coins. For details see text

of the Bāwā-Pyārā Math Jaina caves, at the entrance to Cave K in Junagadh. The significance of these symbols is mentioned in the Acāra-dinakara. The kalasa is worshipped as a symbol for the Jina; the mirror is for seeing one's true self; the bhadrāsana is worshipped as it is sanctified by the feet of the blessed Lord; the highest knowledge has manifested itself from the heart of the Jina in the form of śrīvatsa-mark; the svastika signifies śānti or peace; the nandyāvarta with its nine points stands for the nine nidhis; and the pair of fish is the symbol of Cupid's banners and represents Cupid worshipping the Jina after defeat. There are lists of asta-mangalas given in different Svetāmbara and Digambara texts. (The series found on some of the Pāṇdya series are mentioned in these texts.)

Among them some are represented in Jaina art. While describing the Tirupparuttikkunram (Jina-Kāñci) Jaina temples, T.N. Ramachandran speaks of the following set—a golden vase, a vessel, a mirror, an ornamental fan, a flag, a flywhisk, a parasol and a banner.³ Another series of auspicious marks which he mentions is a parasol, a cāmara, a flag, svastika, a mirror, a kind of vase, a powder-flask and a throne-seat.⁴ He also refers to a third set of asta-mangalas mentioned in the Triloka-sāra.⁵

The golden age of Jainism in Karnataka was under the Gangas who had made Jainism their state religion. The Gangas were great patrons of Jainism in the period between the sixth and eleventh centuries. The Jaina Acārya Simhanandi was not only instrumental in laying the foundation of the Ganga kingdom but also acted as adviser to Konganivarman I, the first Ganga king. These Western Gangas have left a number of interesting monuments both in the Tamil districts and the Kannada areas under their occupation, the most remarkable of these monuments being the Gommata colossus at Sravanabelgola erected by Cāmundarāya, the famous Ganga general of the Hoysalas (above, chapter 19).

The Hoysalas whose kingdom included modern Karnataka were staunch Jainas. The first historical member of this dynasty Vinayāditya II (1047-1100)

¹ J. Burgess, Report on the Antquities of Kathiawad and Kutch, Archaeological Survey of India, New Imperial Series, II, London, 1876; above, p. 89, fig. V.

² Shah, op. cit., p. 111. [Also below, chapter 35.—Editor.]

⁸ T.N. Ramachandran, Tirupparuttikunram and its Temples, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934.

⁴ Ibid., p. 190.

^{*} Triloka-sāra, v. 989.

Vispuvardhana's wife Sāntalā-devi was a lay-disciple of the Jaina teacher Prabhācandra. Some of his ministers were promoters of the Jaina faith. There seems to be no doubt that the early Hoysalas were Jainas, till Bittiga was converted to Vaispavism by Rāmānuja. Bitti, the greatest ruler of this dynasty, was a fervent Jaina down to the time when he was converted. His wife Sāntalā-devī remained a Jaina even after his conversion. Bitti was the first Hoysala ruler to issue coinage in gold after wresting Talakāḍ from the Cola governor in 1116. The maned lion on his coins and the figure of Yakṣī Ambikā on lion, identified wrongly earlier, would vouchsafe for his Jaina leanings before his conversion. On his conversion he is said to have issued coins with the figure of Rāmānuja.

The Hoysala coinage are double-die-struck issues and are of better execution than the Cāļukyan coinage. Two well-known types of Hoysala coinage are the two gold issues of Viṣṇuvardhana celebrating his conquests of Talakāḍ and Nolambavāḍi. The Talakāḍu-goṇḍa and the Nolambavāḍi-gaṇḍa series are as follows:

Taļakā du-goņda series

Obverse: In linear circle maned lion to right with left forepaw raised and face turned backwards. Above it is another similar smaller lion to right with sun and moon. The lion is turned towards a pillar on which is a discus.

Reverse: Three-line legend in Kannada—(1) Śrī-Ta-(2) ļakādu-(3) gonda.

Noļambavādi-gaņda series

Obverse: Linear border—maned lion to right represented by pellets; on his back is the figure of a goddess, four-armed, holding a sword and discus with a small figure on one side.

Reverse: Three-line legend in Kannada—(1) Śri-No- (2) nambavādi- (3) gaņda

It was hitherto surmised that the figure depicted on the obverse of this coin was Cāmuṇḍa, but on a closer examination the figure is found to be

- ¹ Bombay Gazetteer I, part II, p. 492.
- ² Archaeological Survey of Mysore, Annual Report, 1929.
- W. Elliot, Coins of Southern India, London, 1886, p. 82.
- ⁴ Ibid., plate III, 90; also Archaeological Survey of Mysore, Annual Report, 1929, p. 24, plate IX, 2.
- ⁸ Elliot, op. cit., plate III, 91; Archaeological Survey of Mysore, Annual Report, 1929, p. 24, plate IX, 2.

that of Yakşi Ambikā, with her attributes. Also called Dharma-devi in Digambara tradition and known as Kūşmāndini (Yakşī of Tirthankara Neminātha) the goddess has on her left a small figure, evidently representing her child. The lion is her vāhana. Yakşī Ambikā is a very popular subject in the south-Indian Jaina art and her similarity to Durgā is remarkable and may not be accidental.

The above survey of south-Indian coins with Jaina influences is by no means exhaustive. On the other hand, it is only a pointer to the possibilities of utilizing Jaina sources for the study of coins and thereby to a better understanding of the historical context in which the coins were issued.

The illustrated Pāndya coins are described below:

(1) Obverse: Horse to right, mukkudai (the triple umbrella) in front of the horse, traces of the tree-in-railing symbol visible on top of the horse. Caitya of three arches at the right corner.

Reverse: Angular lines—fish. Plate 305, 1.

(2) Obverse: Horse to right, the triple umbrella in front of the horse.

Tree-in-railing symbol above the horse.

Reverse: Traces of 'fish'.

Plate 305, 2.

(3) Obverse: Elephant to right with a lamp in front. Seven symbols above. Tree-in-railing, nandipada (taurine), kumbha (vase), crescent, śrīvatsa, darpana (mirror) and cakra (wheel).

Reverse: Angular lines—fish.

Plate 305, 3.

(4) Obverse: Elephant to right with a lamp and a goad in front. Six symbols seen above—nandipada, kumbha, crescent, śrīvatsa, darpana and wheel.

Reverse: Traces of 'fish'.

Plate 305, 4.

(5) Obverse: Elephant facing right with a candelabra (lamp) in front and another symbol which is not clear.

Reverse: Blank.

Plates 305, 5.

¹ See Ramachandran, op. cit., p. 209, for the iconographic features of this Yakşi.

(6) Obverse: Elephant facing right with a lamp and goad in front. Kumbha, crescent, śrīvatsa, mirror and wheel visible above.

Reverse: Angular 'fish'.

Plate 306, 1.

(7) Obverse: Elephant to right with nandipada, mirror and wheel above.

Lamp with shaft in front of the elephant.

Reverse: Fish, not very clear.

Plate 306, 2.

(8) Obverse: Elephant to right with lamp (with shaft in front).

Nandipada? and wheel above.

Reverse: Fish.

Plate 306, 3.

(9) Obverse: Elephant with lamp in front. Svastika, mirror, taurine, fish in circle above.

Reverse: Fish.

Plate 306, 4.

(10) Obverse: Elephant to right with lamp in front. Svastika, kumbha, taurine and wheel above.

Reverse: Traces of fish.

Plate 306, 5.

R. VANAJA



Part IX CANONS & SYMBOLISM

CHAPTER 35

ICONOGRAPHY

CANONS

LITERARY SOURCES FOR A STUDY OF JAINA ICONOGRAPHY DATE FROM THE earliest known Jaina texts, namely, the Jaina canonical literature of the Angas and Upāngas (but excluding later commentaries thereon). But no definite canon about the iconometry or iconography of Jaina images is found. Of course we have references to Jaina images and shrines in the stock descriptions of the Siddhayatanas. These descriptions include other items of Jaina worship such as the stūpas, the māna-stambhas, etc. It is difficult to say whether the very few references to images and shrines of Arhats, obtained in the Bhagavati, the Uvasaga-dasão and the Nayadhamma-kahão are as old as the age of Mahāvīra or his immediate successors.1 Nowhere is it mentioned that Mahāvīra and his ganadharas visited any Jaina shrine. It is therefore not possible to expect any reference to Tirthankara images and shrines in the older strata of the Jaina canons which were re-edited in early fourth century A.D. at Mathurā as well as Valabhi in two separate councils and again in a council at Valabhi in about A.D. 470. However, the torso and legs of a Tirthankara sculpture, with Mauryan polish on it, obtained from Lohanipur, an extension of the site of Pāţaliputra, shows that at least in the age of Samprati, the grandson of Aśoka, worship of Tirthankara images had already come into vogue. Jaina traditions speak of Samprati being converted to Jainism by Arya Suhasti.

¹ The following references may be noted: (a) nanattha Arihamte vā Arihamta-ceiyāni vā bhāviyappanosīsāe uddham uppayati jāva sohammo kappo...(Bhagavatī-sūtra, 3, 2, sūtra 145, p. 175), (b) ta eṇam Āṇande Gāhāvai... evam vayāsī no khalu me bhante kappai ajjappabhiyim anna-utthie vā anna-utthiya-devayāṇi vā anna-utthiya-pariggahiyāṇi Arihamta-ceiyāim vā vandittae vā namam-sittae vā (Uvāsaga-dasāo, Bhavnagar ed., p. 14). Abhayadeva-Sūri, commenting, says: anya-yūthika-daivatāni vā Hari-Harādīni. anya-yūthika-parigrhītāni vā Arhac-caityāni. Arhat-pratimā-lakṣaṇāni yathā bhauta-parigrhītāni mahā-kāla-lakṣaṇāni. Ibid., p. 15. It will be seen that this passage of the Uvāsaga-dasāo refers to a later stage in Jaina history when Jaina shrines came to be appropriated by other sects. (c) The Nāyā-dhamma-kahāo refers to the worship of Jina images by Draupadī in her house-shrine (grha-caitya). But in its existing form, the text seems to post-date the division into Švetāmbara and Digambars texts.

^{[2} See above, p. 71, plate 21.—Editor.]

Samprati is spoken of as a great patron of Jainism, in the Bhasya and Curni works and in the Vasudeva-hindī. This conversion took place at the time of ratha-yātrā festival of the Jīvantasvāmin image, either at Vidiśā or at Ujjain, very probably at Vidiśā. The Jīvantasvāmin image, representing Mahāvīra meditating in kāyotsarga-posture (standing) and with dhotī, crown and other alankāras on his person—is so called because it was fashioned as a wooden portrait-sculpture when Mahāvīra used to meditate in his palace some time prior to his renunciation.1 Thus at least a contemporary portrait-sculpture seems to have been fashioned in the life-time of Mahāvīra and worshipped by not only some people but by the whole sangha by the age of Samprati, the grandson of Mauryan emperor Aśoka. This image could have served as a prototype or model for other later images of Mahāvīra. But the Jina image. as a cult-object, is the same in form for worship of all the Tirthankaras (except Pārśva and Supārśva who have snake-hoods overhead). Canons for the cultimage could have come into existence at least by about the beginning of the Christian era; this is suggested by the large number of Jina images (in sitting as well as standing postures) found from Kankali-tila, Mathura, and the hoard of Jaina bronzes from Chausa, near Buxur in Bihar.2

The earliest datable evidence laying down standards for a Tirthankara image, so far known, is supplied in the *Brhat-samhitā* (58, 45) of Varāhamihira: 'The god of the followers of the Arhats is to be represented as young and beautiful, having a peaceful countenance and the *śrīvatsa*-mark on his chest. With arms reaching his knees (i.e. when standing in meditation) his body is covered by only the quarters of directions (i.e. he is to be shown naked, with no garment on his person)."

Obviously this formula refers to Digambara Jaina images. Either the worship of images with a *dhotī* had not been started by the age of Varāhamihira, or at least it had not been very well-known (i.e. perhaps of a relatively recent origin) in that age. It is well-known that none of the Tīrthankara images of the Kushan age from Mathurā and Chausa shows any garment on their persons.⁴

¹ For all references to Samprati and the Jivantasvāmin conception and images, see U.P. Shah, 'A unique image of Jivantasvāmi', Journal of the Oriental Institute, I, 1951-52, pp. 72-79.

^{[2} See above, chapters 6 and 7.—Editor.]

^{[3} The text has been quoted above, p. 37, n. 1.—Editor.]

⁴ For a detailed discussion on this problem, see U.P. Shah, 'The age of differentiation of Svetāmbara and Digambara images', Bulletin of the Prince of Wales Museum, Bombay, 1, 1950-51, pp. 30 ff.

The Mānasāra (LV, 71-95), a text on architecture, assigned to circa sixth century A.D., supplies some more information about Jaina iconography. It says about the Jaina image that it should have 'two arms, two eyes, and the head should be clean-shaven and there should be a top-knot.' And again: 'There should be no ornaments and no clothes on any part of the body of the Jina figure which should be attractive (beautiful). The śrīvatsa-mark should be set in gold over the chest.'

The Mānasāra further says that the Jina figure should be in a straight, erect or sitting posture. The legs should be uniformly straight, and the two long hands should be in the same posture. In the sitting posture, the two feet are placed on the lotus-seat, the whole image being in a stiff attitude and bearing a meditative look on the supreme soul. The right and the left hands should be placed with palm upwards. The image should be placed upon a throne in an erect or sitting posture. At its top (back?) should be a pinnacle and a crocodile-arch. Above that should be the kalpa-tree together with the royal elephant and such other images.

According to the same text, the image should further be accompanied by Nārada and other sages as well as the assembly of gods and goddesses in a praying-attitude. The Yakşas and Vidyādharas and other demi-gods and kings except Cakravartins should also be carved in the same attitude. It should also be shown as being worshipped by Nāgendra and the lords of the quarters together with the Yakşas. The Yakşa and Yakşeśvara are placed on the side serving with raised caurīs.

The limbs of the Jaina deities should be measured in the largest types of daśa(ten)-tāla system. So also are the images of the Tīrthańkaras, according to the Mānasāra (LV, 71-95).

The Mānasāra refers to the Digambara image, but except the nakedness other characteristics are common to both the Švetāmbara and the Digambara images. All the attendant gods, Nārada especially, are not represented in the parikara of any Jina image known hitherto, but caurī-bearing Yakṣas, Nāgas, elephant-riders, drum-beaters, Gandharvas or Vidyādhara-pair, etc., are well-known in the advanced stage of the Jina image with a full parikara. The chief characteristics of a Jina image are the same, namely, long arms, a beautiful young figure, eyes centred on nose-tip in meditation and the śrīvatsa-mark on the chest.¹

¹ Haribhadra-Süri, the famous Švetāmbara author of the seventh century, praises the Jina form in the following well-known verse: prašama-rasa-nimagnam drsti-yugmam prasannam radana-kamalam ankah kāminī-sanga-šūnyah/ kara-yugam api yat te šastra-sambandha-vandhyam tad asi jagati devo vīta-rāgas tvam eva//

The Digambara text Pratisthā-sāroddhāra (1, 61-62) of Āśādhara (1228) enjoins that the eyes of the Jina image should be centred on the tip of the nose and that the image should be free from faults like a terrific countenance. It should also be accompanied by the eight prātihāryas and the Yakṣas.

Vasunandi Saiddhāntika, whom Āśādhara has referred to and who may be assigned to circa twelfth century (or earlier?), gives the iconometry of a Jina image in his Pratisthā-sāra-sarigraha. He refers to the measurement of the uṣnīṣa on the Jina's head. He also says that the Jina image is void of hair on the body or the beard and has the śrīvatsa-mark on his chest. The arms are long, reaching the knees. The soles of the feet show marks of the conch, the disc, the goad, the lotus, the yava (oat), the chatra, etc. Images of Tīrthankaras are either in the standing (kāyotsarga) or in the sitting (paryankāsana or padmāsana) postures. The images of Jinas are further said to be accompanied by eight prātihāryas.

All Tirthankara images, so far known, are either in the standing or in the sitting postures. Most of the south-Indian images of Jinas, in the sitting posture, represent them sitting in the ardha-padmāsana, while similar images from north India show full padmāsana, with both legs crossed. But no distinction is found in the selection of postures of different Tirthankaras: all the Jinas are found represented in both the postures. However, Jaina texts have noted postures of various Jinas at the time of their nirvāṇa. Twenty-one Tirthankaras are said to have obtained nirvāṇa while engaged in meditation in the kāyotsarga-posture (also Bharata and Bāhubali according to the Digambara view), while three Tirthankaras—Rṣabha, Nemi and Mahāvīra—obtained nirvāṇa while sitting in the dhyāna-mudrā.² The suggestion that these should be the respective postures of Tirthankaras in images is not adhered to in actual practice, even though an early text like the Āvaśyaka-Niryukti (gāthā 969) also suggests that the Jinas are represented in this world in the postures in which they left it.

Both the sects note the complexions of the Tirthankaras of this avasarpini in the Bharata-kşetra. According to the Digambara view, sixteen Tirthankaras,

¹ Pratisthā-sāra-samgraha (in MS.), chapter IV, verses 1, 2, 4, 64, 69. Also see Vasubindu (Jayasena), Pratisthā-pātha, 70.

² Ciyavandaṇa-muhābhāsa, 80-81, p. 15. The Tiloya-paṇṇatti, 4, 1210, p. 302, and the Varāṅga-carita of Jaṭāsiṁhanandi (circa sixth century), 2, 7, 90, p. 272, say that Rṣabha, Vāsupūjya and Nemi obtained Siddha-hood in sitting postures, while the rest were standing when they obtained nirvāṇa.

⁸ Tiloya-pannatti, 4, 588, p. 217; Pratişthā-sāroddhāra, 1, 80-81; Padma-purāna, parvan 20, verses 63-66.

except the following, were golden in complexion: Candraprabha and Puspadanta were white, Supārśva and Pārśva were greenish (harita), Munisuvrata and Neminātha were dark-blue and Padmaprabha and Vāsupūjya were red like coral or lotus. The same view is expressed by the Svetāmbara Āvaśyaka-Niryukti, and it may be safely presumed that this tradition dates at least from before the age of final separation between the two texts regarding image-worship.

The different Tirthankaras are identified with the help of lanchanas carved on or below their seats. Both the sects give lists of these recognizing symbols. However, they are not available in any early texts. None of the Aagams, nor even the Kalpa-sūtra which gives the lives of the Jinas, the Niryuktis and the Cūrnis give a list of these cognizances. The Vasudeva-hindī (circa A.D. 500 or a little earlier), which gives accounts of several Tīrthankaras, makes no mention of these cognizances. Amongst the Digambaras, earlier works like the Varānga-carita (sixth century), the Adi-purāna of Jinasena (circa 750-830), the Uttara-purāna of Gunabhadra (840), the Padma-carita of Ravisena (676), etc., do not give these lists. The Tiloya-pannatti does give a list, but the text, as it is available today, seems to have been tampered with by later authors.

A comparison of list of *lāñchanas* of both sects shows that the points of difference are with regard to the cognizances of (1) the fourteenth Jina Ananta, who has the falcon-symbol according to Hemacandra but the bear according to the Digambaras, (2) of the tenth Jina Šītala, who has the śrīvatsa (Hemacandra) but the svastika (Tiloya-paṇṇatti) or the śrī-druma (Pratiṣṭhā-sāroddhāra) according to the Digambaras, and (3) of Aranātha, the eighteenth Jina, who has the fish-symbol³ according to the Digambaras but the nandyāvarta

¹ Āvašyaka-Niryukti, gāthās 376-377, Abhidhāna-cintāmaņi, 1, 49. The apparent difference in the complexions of Munisuvrata and Neminātha who are dark according to the Švetāmbara view and of Supāršva and Pāršva who are dark-blue according to the same sect is, to my mind, a negligible one since in different paintings the shades selected differed, and the dark-blue of the Āv.-Nir. could be harita in the Digambara sect, or dark could be dark-blue. As I have shown in my paper 'Vṛṣākapi in the Rgveda', Journal of the Oriental Institute, VII, 1958-59, harita was used for various shades and the terminology for various finer shades was not known.

² The occurrence of the name of Bălacandra Saiddhāntika at one place is one of the reasons for holding this view.

^{*} Tagara-kusumā according to the Tiloya-pannatti, 4, 605, tagara according to the Pratisthā-sāroddhāra. The editors of the former text have taken tagara-kusumā to mean 'fish' which is supported by the table of symbols based on the Kannada Digambara sources published by T.N. Ramachandran, Tiruparuttikunram and its Temples, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934, pp. 192-94.

according to the Svetāmbaras. Amongst the Digambara writers themselves there are a few differences—the *Tiloya-pannatti* gives the *nandyāvarta* for the seventh Jina, while the *Pratisthā-sāroddhāra* gives the *svastika* (agreeing with Hemacandra's Śvetāmbara tradition). The cognizance of the tenth Jina is the *svastika* according to the *Tiloya-pannatti*, but śrī-druma according to the *Pratisthā-sāroddhāra*.

The earliest literary source for *lānchanas* in either of the two sects is later than the Digambara-Śvetāmbara separation. We must, therefore, take the help of archaeological evidence for the origin and development of the various *lānchanas*. Without going into much detail, it will be enough to state that no Jina image of the Kushan period shows any *lānchana*. The first datable and the earliest-known sculpture with a *lānchana* is the partly-mutilated sculpture of Neminātha from Rajgir, with a Gupta-period inscription referring to Candragupta. In the centre of the pedestal is the beautiful figure of a standing *cakra-puruṣa* with the wheel on his back, and on either side of the wheel is a conch, the cognizance of Neminātha.

The position of the *lāñchana*, according to Āśādhara² (and all Jaina writers), is to be in the centre below the *pāda-pītha*, while the attendant Yakṣa and Yakṣī are to be on the right and left sides respectively (of the pedestal).

A noteworthy feature in Jaina iconography is the complete agreement in both the sects about the names of all the twenty-four Tirthankaras. Lists of the Tirthankaras are found in Agamas, e.g. the Kalpa-sūtra, the Logassa-sutta of the Āvasyaka-sūtra and the Bhagavatī-sūtra (16, 5). The Ācārānga-sūtra (sūtra 126) and the Niryukti thereon refer to the Tirthankaras of the past, present and future ages. The Sthānānga-sūtra (2, 4, 108) gives the complexions of the Jinas. The Digambara sect regards the nineteenth Jina Mallinātha as a male, while the Śvetāmbaras believe that Malli was a female. The difference is due to the fact that the Digambaras believe that females cannot obtain mokṣa. This belief seems to have grown because they cannot move about naked and practise the highest type of penance—the Jina-kalpa

¹ First published by Ramaprasad Chanda in Archaeological Survey of India, Annual Report, 1925-26, Calcutta, 1928, plate LVI b; U.P. Shah, Studies in Jaina Art, Banaras, 1955, fig. 18. [Above, p. 123, plate 53.—Editor-]

² Pratisthä-säroddhära, 1, 77: sthiretarārcayoh pādu-pīthasyādho yathāyatham/ lānchanam dakṣine pārśve Yakṣam Yakṣim ca vāmake//

Thus, the question of the sex of the nineteenth Jina is based upon the main point of Svetāmbara-Digambara difference, namely, the acelakatva.

Images of Tirthankaras were made of costly gems, metals, stones, wood or clay. The Acāra-dinakara lays down certain injunctions on the selection of any of these materials. According to this text, one can prepare images of gold, silver or copper but never of bronze, kāmsya, lead or tin. Sometimes brass (reti) is used in casting images, though as a general rule mixtures of metals are prohibited. When the material is wood, wood of śrī-parni, candana, bilva, kadamba, rakta-candana, piyāla, udumbara and occasionally šimsima is allowed but never of any other tree. When the image is made of stone, the material should be free from various defects and it may be of white, greenish, red, black or green colour. In preparing a terracotta image, cow-dung should be collected without letting it fall on the ground and is to be mixed with clay obtained from pure soil. In the preparation of lepya (stucco) images various colours are utilized. It is further enjoined that images of iron, stone, wood, clay, ivory or cow-dung or paintings should not be worshipped in private homes by persons desirous of welfare.²

Vasunandi in his Śrāvakācāra says that images of Jinas and others (Siddhas, Ācāryas and others) should be made according to iconographic formulae (paḍimā-lakkhaṇa-vihi),³ the materials used being gems, gold, jewels, silver, brass, pearls, stones, etc.⁴ Vasubindu in his Pratiṣṭhā-pāṭha adds crystals and says that the wise praise such images as are accompanied by (a representation, below the Jina, of) a big lotus-seat.

Defective images, images which are broken and repaired or those which have been highly worn out are not to be installed. One should worship in the

- ¹ As shown elsewhere by the author, the real and final crisis on this point arose in the late fifth century A.D., when the canonical texts also were re-edited and adjusted to suit the requirements of each sect. The history of the Jaina church, with lists of heads of Āryikās (nuns) of various Tirthankaras, carefully maintained by both the sects, and the figures of monks and nuns on the pedestals of Tirthankara figures of the Kushan period from Kankāli-tīlā, Mathurā, suggest that at the beginning there was possibly no such bar against women, the discarding of garments being optional even for the monks.
 - * Acara-dinakara, part 2, p. 143, verses 4-11.
 - Does he here refer to a lost text called Pratima-lakşana-vidhi?
- * Vasunandi-Śrāvakācāra, verse 390; cf. Vasubindu-pratisthā pātha, verse 69, p. 17: also cf. Jina-yajha-kalpa, quoted in Jaina-sidhānta-bhāskara, II, p. 12: sauvarņam rājatam cāpi paittalam kāmsyajam tathā/ prāvālyam mauktikam caiva vaidūryādi-suratnajam// citrajam kvacic candanajam...

house an image more than a vitasti in height. The Acāra-dinakara prohibits the worship of images of less than twelve angulas in height in public shrines and adds that images higher than twelve angulas should not be worshipped at home if one desires happiness. Images cast in metal or stucco images deserve to be repaired and continued in worship, but those of wood or stone, once mutilated, should not be repaired for worship. But if they are more than a hundred years old or if they are consecrated by the best of men they deserve worship, even though mutilated. But they should be placed in public shrines and not in grha-caityas.

Though references to temples of the Tirthankaras in the Jaina Agamas are extremely rare and their genuineness is often questioned, and even though no image of a Tirthankara on this earth is described in the Agama texts, we are able to obtain a fairly early conception of the Jina image from the stock descriptions of śāśvata-Jina-pratimās. Jaina traditions of both sects refer to Siddhāvatanas (shrines of Siddhas, also called śāśvata-caityas or eternal shrines) containing images of Tirthankaras known as śāśvata-Jinas. These images are of four Tirthankaras, namely, Candranana, Varisena, Rsabha and Vardhamana. They are called sāsvata-Jinas because in every utsarpiņī or avasarpiņī ārā the names of these four Tirthankaras are always repeated. Belief in Siddhāvatanas, or in śāśvata-Jina-pratimās in various heavens and on mountain-peaks is found in several Agamas. It is said that in the centre of the extremely beautiful Siddhāyatana a devacchandaka is erected on a big mani-pīthaka. This sanctum of the gods has one hundred and eight images of the Jinas installed therein. A poetic and exaggerated description of the various parts of the body of the Jinas follows. Then it is said that at the back of these idols

¹ Pratisthä-säroddhära, 1,83, p. 9. Pandit Manoharlal, the editor of this text, adds in a foot-note: athätah sampravaksyämi grha-bimbasya laksanam/ ekängulam bhavec chrestham dvyangulam dhana-näsanam// tryangule jäyate vrddhih pīdā syāc caturangule/ pancāngule tu vrddhih syād udvegas tu sadangule// saptāngule gavām vrddhir hānir astāngule matā/ navāngule putra-vrddhir dhana-nāso dasāngule// ekādasāngulam bimbam sarva-kāmārtha-sādhakam/ etat pramānam akhyātam ata ūrdhvam na kārayet// iti granthāntare'py uktam.

² Ācāra-dinakara, II, p. 142.

³ Ibid., p. 142, verses 4-7, also verses 13-27, for various mishaps attendant on defective images.

^{*} Sthānānga-sūtra, 4, sūtra 307; Pravacana-sāroddhāra, 491, p. 117. For a very early list, see Jīvājīvābhigama-sūtra, sūtra 137, p. 235. For Siddhāyatanas at various places according to the Digambara tradition, see Harivamša-purāņa of Jinasena, parvans 5-6, pp. 70-140.

⁵ In any of the fifteen karma-bhūmis.

⁶ The Nandiśvara-dvipa of Jaina cosmographical accounts has fifty-two such śāśvata-Jinālayas. For the stock description of Siddhāyatanas, see Jīvajīvābhigama-sūtra, sūtra 139, pp. 232-33.

of the Jinas are figures of umbrella-bearers, gracefully holding white umbrellas, wreaths and garlands of koranta-flowers, extremely white and lustrous, like silver, the moon, etc. On each side of the image of the Jina are two figures of the flywhisk-bearers; in front of the Jina is a pair (one on each side) of Nāga figures, of Yakşas, Bhūtas, and of the kunda-dharas (holding water-jars or vessels) bowing and falling at the feet of the Lord. In front of the images of the Lord are placed bells, candana-kalasas (same as mangala-kalasas or pots of sandal-wood paste?), bhrngāras (jars), mirrors, dishes, vessels, seats, boxes of jewels of variegated hues, necks of horses, elephants, men, Kinnaras, Kimpurusas, Mahoragas, Gandharvas, bulls, caskets (carigerī) of flowers, garlands, powders, unguents, etc., mops of peacock-feathers, baskets (patalaka) of flowers, one hundred and eight each of lion-thrones, umbrellas, flywhisks, oil-pots, pots of kostha, coyaka, tagara, haritāla, hingula, manahšilā, collyrium, and one hundred and eight banners.

The above is possibly an account of standing images, as the description of Jina's limbs, etc., suggests. Though the set of asta-mahā-prātihāryas prescribed for images of Tirthankaras by both Svetambara and Digambara pratisthā-texts of the medieval period and by silpa-works is not given above. some of the elements of the eight prātihāryas, constituting the parikara of a Jina image, do figure in the above account. The account is a poetic and exaggerated mixture of description of Jina figures plus accessories of Jaina worship seen by the author or authors of such accounts. On the whole, on a comparison with available archaeological material, this account does not appear to reflect an age earlier than the early centuries of the Christian era. On the Jina figures of this period obtained from Mathura, we do find on each side of a Jina an attendant cāmara-dhara, or a Nāga figure with folded hands, and occasionally a mālā-dhara (garland-bearer) on each side at the top of the sculpture, an umbrella above the head of the Jina. Kunda-dharas, according to commentators, are minor gods who carry out orders (of Indra?), but if kunda is understood as a type of water-vessel, then we have a parallel in Mathurā where the attendant figures sometimes carry a water-pot.

The above account makes no mention of the *lānchanas* of Jinas, nor of figures of Sāsana-devatās (attendant Yakṣa and Yakṣī protecting the śāsana or church of a Jina). These motifs are also absent in Mathurā during the Kushan period. Especially noteworthy is the *śrīvatsa*-mark mentioned by the

¹ This Svetämbara conception may be compared with a concise description in the Digambara Harl-vainša, parvan 5, verses 361-65, giving the parivara of the Siddha-akṛṭṛima or šāšvata images in the Siddhāyatana.

canons and almost invariably obtained on Tirthankara images of the Kushan age, but not on the polished (Mauryan) torso from Lohanipur or the standing early Pārśvanātha bronze in the Prince of Wales Museum, which I have assigned to a period before Christ (see above, pp. 87-88, plate 37).

It seems that marks on soles of feet and palms of hands and the śrīvatsamark on the chest, etc., taken from traditions of mahā-puruṣa-lakṣaṇas, came
to be regarded as chief characteristics of a Tīrthankara image. The texts
describing the śāśvata-Jinas do not refer to garments on the figure of the Jina.
No early Jaina texts refer to the lists of mahā-puruṣa-lakṣaṇas so common in
Buddhist Hybrid Sanskrit texts and other Buddhist works. However, the
Aupapātika-Sūtra, an Upānga Āgama text, giving the stock description (varṇaka)
of Mahāvīra's body, which is to be regarded as common to all Āgamas, gives
a very interesting description of Mahāvīra's body, which agrees, often in
similar phraseology, with the mahā-puruṣa-lakṣaṇas of early Buddhist texts.¹

According to the Aupapātika description of Mahāvīra's body, Mahāvīra's height was seven cubits, and the frame of his body as strong as the vajra, his breath fragrant like the lotus and he was handsome to look at. The body was free from sweating and such other defects. The front of his head (agrasiras) was strong and high like the peak (kūtākāra), the hair on the head being dark and of thick growth, lying in schematic curls (pradaksināvartta). The scalp of the Lord, resembling a bunch of pomegranate-flowers, was pure and smooth like gold; his head was shaped like an umbrella (chattrākāra); his unsullied forehead (lalāta) possessed the lustre of the new moon, being clear and even; the face was perfect and shining like the moon, ears lovely, proportionate and good, the cheeks healthy and full. His eye-lashes, thin, dark and smooth, looked beautiful like a bent bow, the wide eyes resembled the full-blown white lotus, each eye-lash having a white hair; his nose was long, straight and uplifted like that of an eagle; his lower lip looked lovely and red like the coral, the cherry or the bimba-fruit; the rows of teeth, lustrous like the white moon, conch, milk, etc., were complete, unbroken, indistinct and smooth; his palate and tongue shone like red-hot

¹ A paper giving analysis of the Jaina and Buddhist descirptions was read by the author before the International Congress of Orientalists which met in New Delhi in 1964, and was sent for publication in the Vogel Commemoration Volume, which has unfortunately not yet been published. A free translation of the Aupapātika account is therefore added above because of its obvious importance.

² Aupapātika-sūtra, sūtra 10, and commentary of Abhayadeva, pp. 26-42.

³ Does this include the conception of usnisa?

Chapter 35] ICONOGRAPHY

gold; his beard and moustache were well-dressed and grown in proportion to his age. His chin was well-set and well-developed like that of a lion; his neck, four angulas in length, looked like the conch (kambu-grīvā). His shoulder was broad and rounded (pratipurna) like that of the buffalo, the bull, the lion, the boar and the elephant; his round, well-developed muscular arms, with steady joints, were long like the latch of a city-gate; his hands, big and strong, looked like a cobra with expanded hood; his palms were soft and muscular, red and endowed with auspicious marks and had webbed fingers with no intervening space in between (acchidra-jāla-pāņi), a typical trait found on Buddha images of the Gupta period, not yet available on any image of the Kushan age; the fingers again were both thick and soft with nails red and shining like copper. His palms showed marks of the moon, the sun, the conch, the cakra and the svastika, etc. He had a broad chest well-developed and even, shining like a bar of gold, and having the mark of the śrīvatsa; his back was strong with bones invisible under the muscles. He had a beautiful healthy body shining like gold.

His sides were well-developed, beautiful and symmetrical; the hair on his body was pure, soft, slight, oily, delicate and charming. His abdomen was strong and well-developed (pina) like that of the fish and the bird, his belly like that of the fish, all the organs of his body pure and defectless; his navel, deep and developed like the newly-blossomed lotus, was spiral (pradaksināvartta) inside like the whirling wave of the Gangā. The torso or the middle of his body was like the tripod, the pestle, the mirror or the thunderbolt, broad at ends and narrow in the middle; his hips were like those of the best horse or the lion, his privies like those of a horse, clean and well-formed. He had the gait of the best of elephants; his thighs were shaped like the trunk of an elephant; his knee-joints were invisible as if under the lid of a spherical box; his shanks were like those of a deer; his ankles were well-set and invisible under muscles; his feet, beautiful and well-built like those of tortoise, looked beautiful with close-set fingers having copper-red nails. The soles of his feet, soft and red like the lotus-leaf, showed marks of a mountain, a city, crocodile, ocean, disc, etc. Brilliant like a glowing fire, the lightning-flash or the rising sun, Mahāvīra possessed all the one thousand and eight marks of the best of human beings.

All the Tirthankara or the Buddha images are based on the fundamental concept of mahā-puruṣa-lakṣanas. The Jaina description seems to suggest, indirectly, the uṣṇīṣa but not the ūrṇā. Hardly half-a-dozen Tirthankara images so far known or published would show the ūrṇā. The uṣṇīṣa is almost invariably seen, but images without it are also known from Mathurā and

other sites. A circular *tilaka*-mark on the forehead is rarely seen; one such specimen is from Mathurā. [See above, p. 110 and fig. VI, from Vārāṇasi.—Editor.]

The Jaina description wonderfully agrees with the conception of the Buddha figure in the Ratna-gotra-vibhāga of Sthiramati. An ideal abridged description of the Jina body is also obtained in the Vasudeva-hindī, which is also a work of the Gupta age.

According to Jaina traditions, the Tirthankaras have certain extraordinary qualities (atisayas).² But the group of eight mahā-prātihāryas, well-known as the parikara of the Jina image, is not separated in the list of the atisayas given in early texts like the Samavāyānga-sūtra. The emphasis on only eight atisayas treated as mahā-prātihāryas came with the emergence of the full-fledged parikara on images of both the sects. The process was gradual as can be seen by comparison of Tīrthankara sculptures of the Kushan and Gupta periods with those of the post-Gupta and medieval periods.

The Jaina pantheon, so far as iconography and available remains are concerned, grew considerably after the Gupta period. Tantric influences developed in Buddhism and Hinduism from the early medieval period. Jainism could not escape this trend and we have texts like the the Jvālāmālinī-kalpa of Indranandin, the Bhairava-Padmāvatī-kalpa of Malliṣeṇa and the Ambikā-kalpa of Śubhacandra. The Jaina rituals are elaborated with strong influence of Hindu rites as is evident from the Pratiṣṭhā-sāroddhara of Āṣādhara (Digambara), the Nirvāṇa-kalikā of Pādalipta and the Ācāra-dinakara of Vardhamāna-Sūri (Śvetāmbara). The height of Tantric trends, with non-Jaina influences, was reached in the work called Vidyānuṣāsana of Matisāgara (circa sixteenth century), still in manuscript form. These works and a number of pratiṣṭhā-works of both the sects contain a mine of information on later Jaina iconography.

The Jaina Purāņas, in Sanskrit, Prakrit, Apabhramsa, Kannada, Tamil, etc., are another rich source for a study of Jaina iconography. Again, stotraworks, and incidentally some story-books, also supply further information.

¹ Journal of the Bihar and Orissa Research Society, XXXVI, pp. 1-119, and chapter III, verses 17-25; V.S. Agrawata, 'Thirty-two marks of the Buddha-body', Journal of the Oriental Institute, Baroda, I, no. 1, pp. 20-22.

² See C.R. Jain, Outlines of Jainism, pp. 129-30; Mahā-purāņa of Puṣpadanta, I, 18, 7-10; Samavāyānga-sūtra, sūtra 34, pp. 59-60; Abhidhāna-cintāmaņi of Hemacandra, I, 57-64; Tiloya-paņņatti, IV, 896 ff., 915 ff.

Silpa-works like the Aparājita-prechā, the Devatā-mūrti-prakarana, the Rūpa-mandana and the Vāstu-sāra of Thakkura Pheru, besides earlier works like the Mānasāra, are other very important sources for the study of Jaina iconography.

SYMBOLS

There is no Creator-god in Jaina philosophy and strictly speaking image-worship is not absolutely necessary for the attainment of emancipation. It is the bhava-worship (mental attitude) and not dravya-worship (physical worship, idol-worship) that really matters as shown by Kundakundācārya. Jaina worship is, therefore, regarded as a worship not of a god-head or a deity but of a human being who has reached perfection of the soul freed from all bondage. And again it is not hero-worship in its usual sense but is the aggregate of qualities of the Perfect Man, of the Liberated Soul that is remembered, adored and developed in one's own self by the worshipper by worshipping the idol of the Jina. The idol therefore serves more the purpose of a symbol of the aggregate of certain qualities than of a portrait of a Tirthankara or a mahā-puruṣa. Emancipated souls or Siddhas or Tīrthankaras (those Siddhas who establish the Jaina Tirtha constituted of śrāvaka, śrāvikā, sādhu and sādhvī) are souls freed from attachment (rāga) or jealousy (dvesa) and therefore neither favour nor frown upon the worshipper of their idols. In worshipping the idol, the devotee remembers the qualities or virtues of the Jina and tries to imbibe them in one's own life and being.

It is therefore obvious that idol-worship was introduced and sanctioned in Jainism only because the common man or the lay-worshipper could not do without it and was possibly already accustomed to some sort of image-Worship of Yaksas, Nāgas, Bhūtas, Mukunda, Indra, Skanda, Vāsudeva, trees, rivers, etc., is often referred to in the Jaina canons. These deities were invoked with various desires for reward, for obtaining children and so on. Naturally, therefore, Jainism imbibed elements of this type of worship while it began worshipping Tirthankaras, Siddhas and monks in various stages of spiritual progress and sect-hierarchy. It is also possibly an attempt to replace and eliminate or undermine worship of elements of non-Jaina character and association. It was but natural that in the beginning was introduced and enjoined worship of image of the Arhats (Tirthankaras), Siddhas, Ācāryas (heads of a particular group of monks, nuns and their devotees—a gana or a gaccha or a kula), Upādhyāyas (monks who read out and explain the scriptures to others) and Sādhus (ordinary monks). are called the Five Supreme Ones—the Pañca-Paramesthins.

The Jaina navakāra-mantra or the namaskāra-mantra, the highest and the most revered invocation and incantation, is constituted of formulas making obeisance to Arhats, Siddhas, Ācāryas, Upādhyāyas and Sādhus who are the Five Dignitaries.

In a lotus-symbol, four dignitaries would be conceived or represented on four petals of the lotus (one in each direction) with the Arhat or Tirthankara in the centre. Though no such early representation has been discovered it seems that from very early times these five were the supreme objects of Jaina worship.

At some later stage, four more objects were introduced on the lotuspetals intervening the lotus-petals of the four concerns of the eastern, southern western and northern directions. These are, according to the Svetāmbara sect, the conceptions of jñāna (Right Knowledge), daršana (Right Faith). cāritra (Right Conduct) and tapas (Right Penance), and according to the Digambara sect, the caitya (the Jina image), the caityālaya (temple enshrining the Jina image), the Sruta (scripture) and the dharma-cakra (or the Wheel of Law). These were represented as a diagram on stone or in metal or were painted on canvas or paper. The Svetāmbara diagram is called the Siddhacakra (plate 307, on stone, from Nadol; plate 309A, in bronze, in the Baroda Museum), while the Digambara one (plate 309B, in bronze, from Tirupparuttikkunram1) is called the Nava-devatā. In paintings of this diagram each of these five Paramesthins has a particular complexion. Thus the Arhat, the Siddha, the Acarya, the Upadhyaya and the Sadhu are respectively white, red, yellow, blue and black in complexion.2 The colour of the remaining four members of the Svetāmbara Nava-Pada is to be visualized in meditation as white according to Nava-Pada-Ārādhanā-vidhi.3 The Digambara diagram of Pañca-Paramesthins is illustrated in a south-Indian bronze in the collection of the Samanta Bhadra Vidyālaya, Delhi (plate 308). Digambara tantra has two more diagrams, the Laghu-Siddha-cakra and the Brhat-Siddhacakra,4 which are widely different from the Digambara Nava-devatā or the Švetāmbara Siddha-cakra.

¹ Ramachandran, op. cit., plate XXXVI, 2.

² For further details, see Shah, op. cit., 1955, pp. 97-103.

³ Also Siri-Sirivāla-kahā, verses 1185-91.

⁴ Pratisthā-sāroddhāra, chapter 6, Siddha-pratisthā-vidhi, verses 10-14; Jina-samhitā of Ekasandhi (MS.), chapter 9, verses 88 ff.; Pratisthā-kalpa-tippanam (MS.) of Vādi-Kumuda-candra, Yantra-mantra-vidhi section.



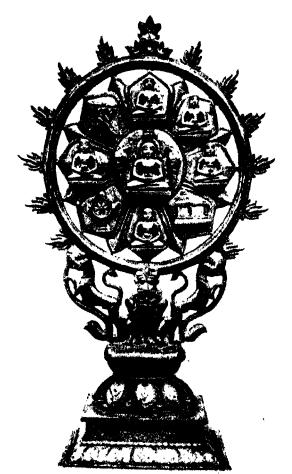
Nadol: marble Pañca-Parameșthins in Śvetambara temple



South India: bronze Pañca-Parameșthin, Digambara (Samantabhadra Vidyālaya, Delhi)

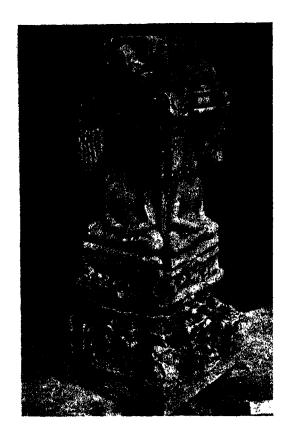


A. Baroda Museum : Siddha-cakra, Śvetāmbara

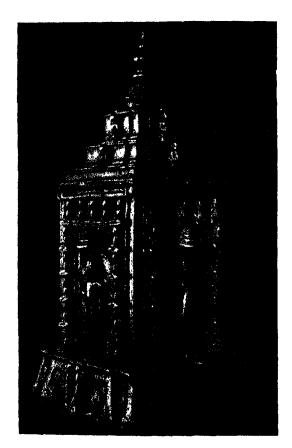


B. Tirupparuttikunram : bronze Nava-devatā in Trailokyanātha temple

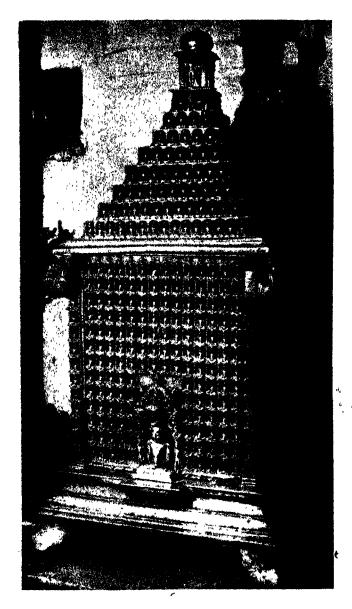
CANONS & SYMBOLISM [PART IX



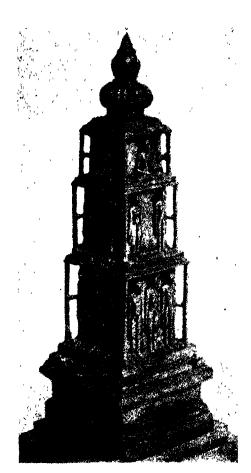
A. Gwalior fort: a caumukha



B. Surat: bronze caumukha with seventy-two Jinas in Digambara temple



A. Karanja: bronze sahasra-kūţa in Digambara Jaina temple of Balātkāra-gaņa



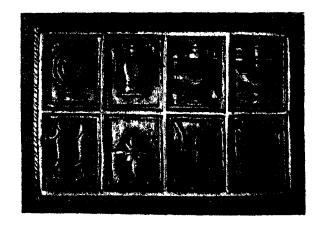
B. Indian Museum: bronze caumukha with twenty-four Jinas

CANONS & SYMBOLISM [PART 1X



A. South India: Jina under caitya-tree (Samantabhadra Vidyālaya, Delhi)

B. Baroda: brass tablet of asia-mangala in Svetambara temple



Chapter 35] ICONOGRAPHY

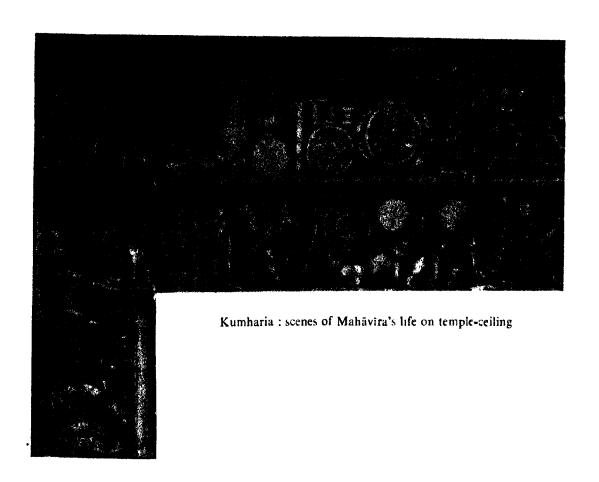
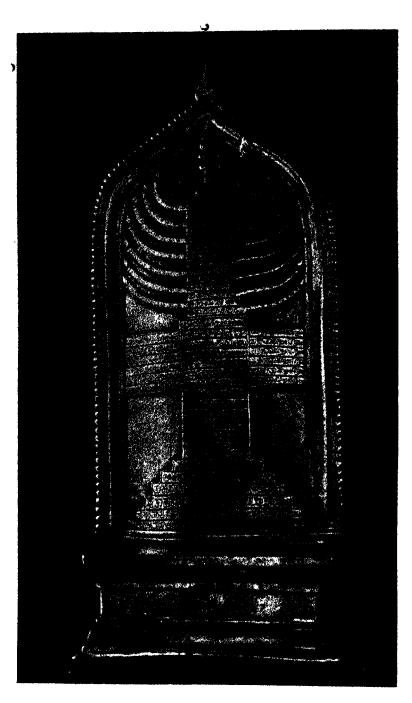


PLATE 313



Mudbidri: bronze śruta-skandha-yantra

Hemacandra refers to the Siddha-cakra as a diagram brought to light by Vajrasvāmin from the last Vidyānupravāda-pūrva in the early centuries of the Christian era. In the commentary Brhannyāsa on his own Sabdānusāsana, Hemacandra refers to the Siddha-cakra as a samaya-prasiddha (famous traditionally) diagram. No earlier reference to the worship of the Siddha-cakra diagram is found, but in the Nitya-sandhyā-kriyā-vidhi of the Jina-sanhitā ascribed to Indranandi (circa tenth century) the Nava-devatās are invoked. It seems that from an early stage the Pañca-Paramesthins were worshipped and invoked.

Archaeological evidence of the Kushan period, obtained from the excavations at Kankālī-ţīlā, has not revealed any Siddha-cakra or Navadevatā diagram or the Panca-Parameșthins in one group, even though individually some of the Five Dignitaries like the Tīrthankara, the Ācārya, the Upādhyāya and the Sādhu are found represented. As regards the Siddha, it is difficult to say whether some of the unidentified statues of Tīrthankaras were regarded as representing Siddhas. The Siddha is aśarīrin, free from the bondage of even the human body, and as such his image was possibly not worshipped in the earlier stage. It is only in the very late bronzes in the Digambara shrines that we see the worship of the Siddha, whose figure is stencil-cut on a metal plate, and we also find the Siddha figure in the medieval sculptures and paintings of the Siddha-cakra and Nava-devatā diagrams.

But the Mathurā finds of the Kushan period do show that in the earliest stages the caitya-stūpa, the caitya-tree and the āyāga-paṭas were worshipped. Tree-worship is very ancient not only in India but also in other countries. The Christmas Tree is one such example. Existence of tree-worship in Indus civilization is evidenced by representations on several seals and sealings. One of seals from Chanhu-daro depicts the pippala-tree. Some sealings from Harappa show trees enclosed by a wall or railings. 'It cannot at present be stated definitely whether tree worship pertained to trees in their natural state or to their indwelling spirits.' The Taittirīya-Brāhmaṇa (1.1.3) speaks of seven holy trees. In the Rgvedic Āprī-Sūktas, vanaspatis are invoked.

¹ Yoga-śāstra, 8, 74-75.

⁸ Incomplete MSS, of this work are available in Digambara Jaina Bhandaras.

^a John Marshall, Mohenjo-daro and the Indus Civilization, London, 1931, I, p. 312; N.G. Majumdar, Explorations in Sind, Memoirs of the Archaeological Survey of India, no. 41, Delhi, 1934, plate XVII.

^{*} The Vedic Age, ed. R.C. Majumdar and A.D. Pusalker, London, 1951, p. 188.

⁵ A.A. Macdonell, Vedic Mythology, Strassburg, 1897, p. 154.

Oṣadhis are called 'mothers' and 'goddesses' and are invoked chiefly with waters and mountains.¹ Caitya-vṛkṣas are mentioned in the Atharvaveda-Parišiṣṭa, LXXI, where large trees are addressed as deities; they are connected with human fertility and nymphs inhabiting them are asked to be propitious to passing wedding-processions.² Souls or spirits were supposed to dwell in trees and to haunt them and were looked upon as gods.² Offerings are made to these tree-spirits, who are pleased when garlands are hung upon the branches and lamps lighted on all sides, and bali-offerings made at the foot of the trees.⁴ Both Manu and Yājñavalkya ask a snātaka to circumbulate sacred trees (aśvattha, etc.) on his way.

The Mahābhārata forbids even the felling of trees that are known as caityas. Kane interprets caitya as 'trees like the asvatha that have a platform (caitya)'s built for them'. The stone dias, throne or platform was regarded as Yakṣa's haunt (bhavana) as pointed out by Coomaraswamy, who also says: 'Most of the Yakṣa cetiya referred to in Buddhist and Jaina literature may have been sacred trees.' The Vasudeva-hindī of Sarhgha-dāsa-gaṇi (circa fifth century A.D.) shows that there was an udyāna (park) called Manoramā in Sāliggāma in Magadha Janapada. Therein was the Jakkha Sumano, whose stone plaque or platform (silā=\$ilā) was placed under an aśoka-tree, the śila being known as Sumanā. There the people worshipped the Yakṣa. A certain person called Satya spent a night in meditation in this area of the Sumanā-śilā, standing in the kāyotsarga-pose, in order to propitiate the Yakṣa. It seems that śilā is here used in the sense of a plaque or relief deposited under the aśoka-tree (revered as caitya-tree) on a platform (silā-paesa) where Satya could stand in meditation.

Thus, by the time of Buddha and Mahāvīra, possibly somewhat before their age, some of the caitya-trees that were formerly only enclosed in a

- ¹ Ibid. Rgveda-Samhitā, X, 97, 4 which is the same as Yajurveda-Samhitā, XII, 78, and Taittirīya-Samhitā, IV, 2, 6, 1.
 - ² A.K. Coomaraswamy, History of Indian and Indonesian Art, London, 1927, p. 41.
 - ³ Chāndogya-Upanişad, VI, 11; Jātaka, IV, p. 154.
- ⁴ Jātaka, V, pp. 472, 474, 488; IV, 210, p. 353; III, p. 23; IV, 153. Also Manu-smrti, III, 88; Brhad-Gautama, Jivananda Vidyasagara's collection, part 2 p. 625.
- ⁵ For the origin and evolution of the meaning of citya and caitya and for three kinds of caityas mentioned in Jaina canonical literature, see Shah, op. cit., 1955, pp. 43-45.
 - ⁶ P.V. Kane, History of Dharmasastra, II, 2, p. 895.
 - ⁷ Coomaraswamy, op. cit., p. 7, n. 4, and 47.
 - 8 Vasudeva-hindī, pp. 85 and 88.

small railing (as in the Indus seals and in the Mathurā āyāga-paṭas),¹ now had silā-paṭas installed under them, besides a stone (or brick) platform around their trunks. Not all the trees had these silā-paṭas but only those that were worshipped as haunts of spirits. Some caitya-trees possibly had platforms but not silā-paṭas and some continued to have only railings. But in some reliefs of Bharhut we see that stone plaques placed on stools or āsanas and installed near the trunks of caitya-trees are worshipped by devotees.*

It is possible to infer a stage in which the object of worship was carved in relief on the surface of the *śllā-paṭa* itself and offerings placed on it. We see on some of *āyāga-paṭas* of Mathurā the figure of a Tirthankara carved in the centre. Also the name *āyāga-paṭa* itself suggests that offerings were placed on or near them.

The stock-description (varnaka) of a caitya (Jakkhayāyaṇa=Yakṣa-caitya according to commentators) in the Jaina canons is the description of the Pūrṇabhadra-caitya obtained in the Aupāpatika-sūtra, sūtras 2-5. According to it, the Pūrṇabhadra-caitya in the Āmraśāla-vana situated to the north-east of the city of Campā was very old in age (cirātīta), recognized by people of old as ancient (porāṇa) and famous. On all sides of it was a big forest-grove having a central big aśoka-tree with a prthivī-śilā-paṭṭa under it, slightly reclining against the stem and placed on a sinhāsana. It was black like collyrium, dark-blue like nīlotpala, shining (reflecting) like the surface of a mirror (ayamsayatalovame), soft to the touch like butter, cotton, etc. Incidentally, as I have shown before, this is the description of a highly-polished (Northern Black Polished Ware) terracotta plaque (pṛthivī-śilā-paṭṭa) existing in the sixth century B.C.³

It is this pṛthivī-śilā-paṭṭa which is the precursor and prototype of the āyāga-paṭas from Kaṅkālī-ṭīlā. This is further supported by the inscription on the āyāga-paṭa set up by Vasu, daughter of Loṇaśobhikā, where the tablet

- ¹ V.A. Smith, *The Jaina Stūpa and other Antiquities of Mathurā*, Archaeological Survey of India, New Imperial Series, XX, Allahabad, 1901, plate IX, p. 16. The inscription on this tablet is highly defaced, *Epigraphia Indica*, II, plate Ib, pp. 311-13.
- ² B.M. Barua, Bharhut, Calcutta, 1937, book III, figs. 26, 28, 30, 31, 32; Coomaraswamy, op. cit., figs. 41, 46, 51.
- ³ Foundations of the Ghositārāma monastery have yielded the Northern Black Polished Ware of different colours. The medieval commentators were unable to understand the significance and quietly omitted to explain the word prthivī attached to silā-patta. It was not a tablet of the mother-goddess, Prthivī, as some scholars tried to explain. This was the shrine of Pūrņabhadra and not of the mother-goddess Prthivī. The plaque (patta) was of a prthivī-silā (terracotta).

is actually called *śilā-pato.* It is expressly stated in the last line that this tablet was meant for worship of (offering to) Arhats (*Arahata-pūjāye*).

Hemacandra refers to bali-paţţas, with figures of aṣṭa-mangalas in Jaina shrines. These are certainly the āyāga-paṭas since each of the āyāga-paṭas discovered hitherto at Kankālī-ṭīlā (except the tablets of ascetic Kanha and Āryavatī, above, plate 19) has, as its central prominent motif, one of the aṣṭa-mangala symbols. Thus, we have āyāga-paṭa with svastika, tri-ratna, stūpa, dharma-cakra, sthāpanācārya (or Indra-yaṣṭi as identified by V.S. Agrawala), etc. Some of the tablets have figures of all the eight auspicious symbols on them, for example, the āyāga-paṭa which is the gift of Sīhanādika, the āyāga-paṭa of the wife of Bhadranandi and the āyāga-paṭa of an unknown donor from Mathurā. The list of eight auspicious symbols of the age was somewhat different from the lists now current with the Śvetāmbara and the Digambara sects.

The practice of installing objects of worship on platform under caityatrees continues to this day in India, and we find loose broken or intact images and stones placed on such platforms under trees in villages and towns. An interesting evidence of about first century B.C. is obtained in a relief-panel from Mathura which has the representation of a Siva-linga under a tree, both enclosed in a railing.⁴

In the Aupapātika-sūtra description of the caitya of Pūrņabhadra (a well-known ancient Yakṣa), there is no mention of a structural shrine, and here possibly the tree itself with śilā-paṭṭa is the Yakṣa-āyatana as in the case of Suciloma-Jātaka (Saṃyutta-Nikāya, 11, 5) where a tankite mañco is stated to be the Yakkha's haunt (bhavana). It seems that the carving of a figure (of the Yakṣa or any deity) on the śilā-paṭṭa or of installing a sculpture of a deity

¹ V.S. Agrawala, 'Catalogue of the Mathurā Museum', Journal of the U.P. Historical Society, XXIII, parts 1-2, pp. 69 ff. For a fuller description of the passage from the Aupapātikasūtra, see Shah, op. cit., 1955, pp. 67 ff.

² See the remarks of U.P. Shah in 'Varddhamāna-Vidyā-Pata', Journal of the Indian Society of Oriental Art, IX, 1941. Hemacandra, in his Trişasti, I, 3,422 ff., describing a samavasarana says: 'The arches were adorned with flags and white umbrellas and eight auspicious symbols below looked like those on offering slabs (bali-pattas).'

⁴ Smith, op. cit., plates IX, VII; above, plate 3. For a fuller description of and discussion on ayaga-patas, see Shah, op. cit., 1955, pp. 77-84, figs. 7, 10, 11, 13, 14, 14A, 14B, etc.

⁴ Shah, op. cit., 1955, fig. 67,

under a caitya-tree was a later stage, but it must be remembered that even this stage might have been reached in the age of Mahāvīra if the shrine of Maggarapāņi Yakşa of Rājagrha, referred to in Jaina canonical literature, can be regarded as dating from Mahāvīra's times.

Both Buddha and Mahāvīra² and many other thinkers and sages of old used to meditate under such trees, on these platforms. This practice of meditating under trees is what Buddha seems to have resorted to, as suggested by Rhys Davids when at the end of some earnest dialogue Buddha used to close it with an appeal: 'Here are the trees: think this matter out'.³

Another stage in the worship of the caitya-tree can be easily imagined in the erection of a pītha with silā-paṭṭa on each of the four sides of a tree. This served as the fundamental conception of the early caitya, open on four sides, the caturmukha shrine, also in the conception of pratimā sarvatobhadrikā from Kaṅkālī-ṭīlā, in which a Tīrthaṅkara is standing (above, plate 18) or sitting on each of the four sides. This inference is confirmed by the elaborate account of caitya-vṛkṣas in the samavasaraṇa of Ādinātha, described by Jinasena in his Ādi-purāṇa. They are called caitya-vṛkṣas because at their roots are placed, on four sides, four images (caityas) of the Jinas. The caitya-trees of the Bhavanavāsi class of gods are described in a similar way by the Tiloya-paṇṇatti.

The original conception of a caturmukha-pratimā (image facing four directions, fourfold image), so far as the samavasaraņa is concerned, is based upon the belief that in the circular auditorium in which the Jina delivers his sermon sitting on a dais in the centre, with the audience sitting on all sides, three images of the exact likeness of the Jina were installed by Indra for facing the three directions except the one which the Tirthankara himself was facing, so that all beings sitting in the different directions would be able to face the Jina. Thus, in this conception it is the figure of one and the same Jina that is to be seen facing each of the four different directions. Thus, in a fourfold image of Mahāvīra one should find four of images of Mahāvīra facing the four directions. But almost all the fourfold images found at Kankālī-ṭīlā disclose

¹ Cf. Odette Viennot, Le Culte de l'Arbre dans l'Inde ancienne, plate VIIID, from the Amaravati stūpa.

² Cf. Bhagavatī-sūtra, 3, 2, sūtra 144, which describes Mahāvīra as meditating under a tree on a pṛthivī-silā-paṭṭa.

³ T.W. Rhys Davids, Buddhist India, pp. 230-31.

^{*} Adi-purana, 22, 184-204, I, pp. 524-27.

⁵ Tiloya-pannatti, 3, 33-39, I, p. 115.

figures of four different Tīrthankaras facing the four quarters. At least two of them can be identified—one, Rṣabhanātha with hair-locks falling on his shoulders, and the second, Pārśvanātha with snake-hoods over his head. The third must have been Mahāvīra, being the last Tīrthankara, while the fourth might have represented Neminātha. This is inferred because in the Kalpa-sūtra lives of the remaining twenty Jinas are treated in an identical stereotyped fashion.

It is, therefore, possible that the fourfold images from Mathurā, known as pratimā sarvatobhadrikā from inscriptions on their pedestals, are not based on the conception of the gandha-kuţī (sitting in which the Tirthankara delivers his sermon) of a samavasaraṇa but perhaps has its origin in the concept of Yakṣa-caityas under trees.¹ In the stock-descriptions (varnaka) of the Siddhāyatanas in the Jaina Āgamas, we find that such a shrine had three entrances. In front of each entrance was a portico (mukha-maṇḍapa) adorned with aṣṭa-maṇḍala motifs. In front of these were the prekṣā-grha-maṇḍapas or assembly-halls. Facing them was a caitya-stūpa on a maṇi-pīṭhikā. On four sides of each stūpa were maṇi-pīṭhikās, each platform surmounted by Jina figures facing the stūpa.² This shows the conception of Jina figures facing four sides.

The Adi-purāṇa of Jinasenas describes a type of pillars known as the māna-stambha in the first rampart of the samavasaraṇa. At the base of these pillars on four sides were placed four golden images of Jinas. Such pillars are also described in the Tiloya-paṇṇattis which says that the Jina images were placed on the top of a pillar. The Kahaun pillar with an inscription of the Gupta ages shows four Jinas on four sides at the top and one at its base. Such figures are usually enshrined in a square pavilion, on top, open on four sides. This practice remains popular even today amongst the Digambaras. At Deogarh are certain pillars which show variations in this older tradition of māna-stambha. Sometimes, besides the four Jina figures on the top, four figures of subordinate deities, Yakṣīs, Kṣetrapālas, etc., were shown at the base, while on the top sometimes a gaṇadhara or an Ācārya replaced one of the four Tīrthankara images. An elaboration of the same conception is the famous Jaina stambha at Chitor in Rajasthan.

- ¹ For the evolution of the caitya, see Shah, op. cit., 1955, pp. 43 ff., esp. pp. 56-57, 94-95.
- ² Jīvājīvābhigama-sūtra 3, 2, 137 ff. Also see Bhagavati-sūtra, 20, 9, sūtras 684-794.
- ⁸ Adi-purāņa of Jinasena, 22, 92-102, pp. 515-16.
- ⁴ Tiloya-pannatti, 4, 779 ff. It would be worthwhile checking up if any of the fourfold images from Kankāli-tilā was a part of either the base or of the top of a pillar.
- ⁵ J.F. Fleet, *Inscriptions of the Early Gupta Kings*, Corpus Inscriptionum Indicarum, III, Calcutta, 1888, pp. 66-68.
- ⁶ See Shah, op. cit., 1955, fig. 56, for a pillar in the compound of Temple 12 of Deogarh, and ibid., fig. 82, for the stambha of Chitor (also above, plate 219).

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Mention may be made here of the conception of caturmukha (caumukha) Jaina shrines where the sanctums have doors facing four sides, and the chief image in worship is a fourfold Jina image with a Tirthankara (not necessarily the same) facing each direction. A very early famous shrine of this type is the famous Paharpur temple in Bengal which has disclosed Hindu reliefs. It is difficult to say whether it was originally a Jaina shrine or not, but the find of a copper-plate dated in the year 159 (A.D. 478), referring to the Jaina Pañca-stūpa-nikāya, obtained from Paharpur is noteworthy. However, there are several famous Jaina caumukha shrines in India, a unique example being the Trailokya-dīpaka caturmukha-prāsāda at Ranakpur, Rajasthan; another famous example is the Kharatara-vasahl temple (circa fifteenth century) in the Dilwādā group of shrines on Mount Abu.

We have referred to the practice of installing fourfold images at Mathurā. The Sonbhandār cave at Rajgir has a post-Gupta caumukha in stone having on each of the four faces a different Jina—Rṣabha, Ajita, Sambhava and Abhinandana. An earlier sculpture from Sarnath in the Bhārat Kalā Bhavan, Vārāṇasī, is a fourfold stone image. Quite a large number of fourfold images in stone and metal installed in different periods of history are still being worshipped in several Jaina temples all over India. For a further elaboration of this concept in the medieval age, see plate 310A, from the Archaeological Museum, Gwalior.

Perhaps some time in the medieval period, worship of groups of twenty-four Tirthankaras or of seventy-two Tirthankaras—twenty-four each of the past, present and future ārās or aeons (plate 310B—from a Digambara Jaina temple, Surat) or of one hundred and seventy Tirthankaras of different regions and of one thousand Tirthankaras (plate 311A) of one thousand peaks of Jaina cosmographical accounts (having Jaina shrines) became popular. These groups, excepting the last one, were often represented on relief-slabs. The last one, for convenience, was preferably represented as a fourfold image with miniature images on all sides. Even the groups of one hundred and seventy or seventy-two were more conveniently represented as fourfold (caturmukha) images. But caumukha images with a total of twenty-four Jinas distributed over four sides are not rare. Again, in such representations artistic variations are found such as by distributing the twenty-four figures in three tiers (plate 311B), or in cases of larger groups the whole sculpture is shown as a miniature shrine with a top.

To revert to the caitya-trees. Tree-worship, popular from very ancient times, noticed on Indus seals and in Vedic and Smrti literatures, formed an

^{[1} See above, chapters 21 and 28, for Paharpur, Ranakpur, etc.—Editor.]

important aspect of the religious cults of the masses with whom Buddha and Mahāvīra were mainly concerned in their opposition to Vedic priestly class and its rituals. Mahāvīra stayed in such shrines both before and after kevala-jñāna. The belief that Buddha and Mahāvīra obtained enlightenment under such caitya-vrkṣas might have been based on facts, and when lists of other Buddhas and Tīrthaṅkaras grew their caitya-trees were recorded by both the sects.

But since in early Buddhist art Buddha was not represented in human form, the bodhi-tree attained greater importance, while the Jainas were satisfied with recording of the list of caitya-trees of different Jinas and by giving them secondary importance in worship and art. But the caitya-tree had to be introduced on relief-sculpture of Tirthankara, by showing its foliage spread over his head, because of the great popular appeal the tree had in ancient India. Both Jainism and Buddhism gave a new meaning to this tree-worship. The caitya-trees were worshipped and represented in art, not because they were haunted by spirits and godlings, but because they were associated with the enlightenment of Buddha and the Tirthankara. Originally perhaps the Jina image was placed under a caitya-tree. The bronze figure of a caitya-tree obtained in the Chausa hoard of Jaina bronzes (above, plate 22C), now in Patna Museum, was perhaps worshipped in such a way, with a separate small Jina placed near its trunk. With the growth of shrines, the practice almost died out gradually, but still we can see a tree (rāyaṇa-tree in Gujarati) associated with Rsabhanātha being held sacred and worshipped on Mount Satrunjaya. That the caitya-tree was given special importance due to the tree-cult of the masses is best illustrated by a type of Tirthankara images where the Jina is shown sitting under a big prominent tree (plate 312A), almost all other prātihāryas (elements of parikara of a Jina image) being either eliminated or subdued.1

The earliest reference to the caitya-tree of Mahāvīra is perhaps in the account of Mahāvīra's life in the Ācārānga, book II, which is regarded later in age than book I. The Kalpa-sūtra, which speaks of the lives of the twenty-four Tīrthankaras but gives details of the lives of only four, Rṣabha, Nemi, Pārśva and Mahāvīra, does not mention the caitya-trees of the remaining twenty Jinas. The Samavāyānga-sūtra, which, though incorporating much earlier material, is obviously a later compilation, gives a list of the Past, Present and Future Tīrthankaras, as also of Tīrthankaras of the Airāvata-kṣetra and further records a list of caitya-vṛkṣas of all the twenty-four Tīrthankaras of the present age (ārā)

¹ Cf. Shah, op. cit., 1955, fig. 72, from Kalugumalai, Tinnevelly District; fig. 73, from Pañcāsara temple, Patan; fig. 75, from a Digambara Jaina shrine, Surat.

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in the Bharata-ksetra. This last list, being common to both the Digambara and the Svetāmbara sects, was evolved before the Digambara-Svetāmbara differences were aggravated in the fifth century.

The Jainas have assigned the spirits connected with the tree-worship to the class of Vyantara gods. The Vyantaras are subdivided into eight groups, Piśācas, Bhūtas, Yakṣas, Rākṣasas, Kinnaras, Kimpuruṣas, Mahoragas (Nāgas) and Gandharvas. Each group has on its crest the symbol (of a tree) in the following order—the kadamba, sulasa, vaṭa, khaṭvānga, aśoka, campaka, nāga and tumburu according to the Śvetāmbara tradition. The Digambara list² substitutes the badarī-tree for the khaṭvānga. Khaṭvānga alone does not seem to be a tree in the Śvetāmbara list.

The Sthānānga-sūtra⁴ gives a list of caitya-trees worshipped by the ten classes of Bhavanavāsi gods; a different list is supplied by the Tiloya-pannatti.⁵ This signifies the association of caitya-tree or the tree-cult with the area of Jaina shrines.

Along with the conception of caitya-trees may be noted the conceptions of the Tree of Life and the Wish-fulfilling Tree (kalpa-druma) in Brāhmaṇical and Buddhist texts. Jaina texts also speak of ten kalpa-drumas. These are described in detail in the Jambudvīpa-prajñapti. Hemacandra describes ten kinds of kalpa-trees in the Uttarakurus as follows: The ten kinds of wishing-trees, madyāngas, etc., always give to people whatever they desire without effort on their part. Among these, the madyāngas give wine, the bhṛṇgas dishes, the turyangas choice musical instruments... The dīpa-sikhās and jyotiskas give wonderful light, the citrāngas furnish ornaments, the citrarasas, in turn, food. The manyangas furnish ornaments, the gehakāras houses and the anangas various kinds of divine apparel.

- ¹ Samaväyänga-sütra, 159, samaväya, p. 152. Also see Jiväjivädhigama-sütra, sütra 127, p. 125, and sütra 142, p. 251, for caitya-trees.
- ² Ramachandran, op. cit., pp. 192 ff., gives a list of caitya-trees of all the Jinas of this age which seems to be incorrect. For Digambara lists, see Pratisthā-sāroddhāra, 4, 106, p. 101; Tiloya-pannatti, 4, 916-13, I, p. 264.
- For lists of both the traditions with sources, see Kierfel, Die Kosmographie der Inder pp. 273 ff.
- ⁴ Sthānānga-sūtra, 10, 3, sūtra 766, II, p. 487. The commentator says that these trees were worshipped near the Siddhāyatanas.
 - * Tiloya-pagnatti, 3,136, I, p. 128.
- ⁶ Especially see A.K. Coomaraswamy, Elements of Buddhist Iconography, Cambridge, Mass., 1935.
- ¹ Jambūdvipa-prajnapti, 20, pp. 99 ff; also see Pravacana-sāroddhāra, 1067-70, p. 314; Hari-vamsa of Jinasena, I, pp. 146-47.
 - * Trisasti-salākā-purusa-carītā, I (Gaekwad Oriental Series), tr. Helen Johnson, pp. 29-30.

Belief in auspicious dreams is very ancient in India as evidenced from a reference to the effect of such a dream found in the Chandogya-Upanisad, V, 2, 7, 8. When a would-be Tirthankara descends from heaven into his mother's womb, the mother sees certain dreams which are regarded as auspicious. According to the Svetāmbara belief the mother sees fourteen different objects in the dream, while according to the Digambara sect the dreams are sixteen in number. The fourteen dreams seen by the mother of Mahāvīra are described in detail in the Kalpa-sūtra: (1) a white elephant, large and beautiful, with four tusks, (2) a white bull surrounded by diffusion of light, with a charming hump and horns greased at lips, (3) a sportive lion, white and beautiful, with a flapping tail and protruding tongue, (4) the goddess Sri, four-armed, adorned with ornaments. carrying the lotuses and lustrated by elephants, (5) a garland of various flowers, (6) the full moon, (7) the red sun, (8) a wondrous beautiful banner fastened to a golden staff, with a lion on top, (9) a full vase, filled with water and lotuses, the abode of fortune, (10) a large lake full of lotuses and aquatic animals, (11) the Ocean of Milk, with agitated waters, full of aquatic animals, (12) the celestial palace (deva-vimāna) of numerous columns, with hanging garlands, decorated with pictures or sculptures, (13) the jewel-heap (ratnarāši) with all sorts of jewels, and (14) smokeless fire with flame in constant motion.1

Kalpa-sūtra miniatures show representations of these dreams either in a group, as in Brown's fig. 19, or singly, as in his figs. 20-33. The most common type of Kalpa-sūtra miniatures (cf. Brown's figs. 6, 18) represents the mother of Jina sleeping on a cot in the lowest panel and in two or three panels above are shown, in different rows, smaller figures of the fourteen dreams. Dreams are also represented in stone reliefs of the lives of different Jinas. Plate 313 illustrates such a group from the life of Mahāvīra on a ceiling in one of the temples at Kumbharia.

Belief in auspicious dreams, though very old in ancient India and common among all sects, entered into descriptions of lives of Jinas at some later stage. The Kalpa-sūtra description, which perhaps is the earliest available,

¹ For an interesting discussion on and interpretation of some of these prognostic dreams, see A.K. Coomaraswamy, 'The Conqueror's Life in Jaina Paintings', Journal of the Indian Society of Oriental Art, III, no. 2, December 1935, pp, 125-44.

² W. Norman Brown, Miniature Paintings of the Kalpasūtra. For other illustrations, see Jaina Citra-kalpa-druma, I, fig. 73; Coomaraswamy, Catalogue of the Indian Collections in the Boston Museum, IV, figs. 13, 34; Brown, op. cit., fig. 152, p. 64; Muni Punyavijaya, Pavitra-Kalpa-sūtra, figs. 17, 22.

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contains a reference to dināra-mālā.¹ This shows that this portion of the text post-dates the introduction and popularity of the denarius coins in India. No earlier representations of the dreams are available. Lists of dreams seen by mothers of Cakravartins, Vāsudevas and Baladevas may be still later.

According to the Digambara tradition, the sixteen dreams of the Jina's mother are: (1) Airāvata, the elephant of Indra, (2) the best of the bulls, (3) lion, white in colour with red manes, (4) the goddess Padmā (Śrī) seated on golden lotus and lustrated by elephants, (5) pair of garlands of best flowers, (6) the moon, (7) the sun rising from the Udayācala mountain, (8) pair of full vases with lotuses placed on their mouths, (9) pair of fish, (10) celestial lake, (11) agitated ocean, (12) a lofty golden lion-throne, (13) a celestial car (vimāna), (14) a palace of the king of snakes (nāgendra-bhavana), (15) heap of jewels, and (16) smokeless fire.

Representations of the sixteen dreams are popular amongst the Digambara Jainas and are often carved on door-lintels of shrines, an early specimen of these being available on the door-frame of the Santinatha temple at Khajuraho. There are some more representations of the dreams on the door-frames of different Jaina shrines at Khajuraho.

Jaina traditions speak of a fewer number of dreams seen by the mother of other Salākā-puruşas like the Vāsudevas, the Baladevas and Cakravartins. They are not known to have found a place amongst the paintings or reliefs discovered hitherto.

The asta-mangalas, familiar to both the sects, are known to Jaina worship from ancient times. There a few variations in the Svetāmbara and Digambara lists of these objects, noted below. According to the Svetāmbara canonical text Aupapātika-sūtra, they are: svastika, śrīvatsa, nandyāvarta, vardhamānaka (powder-flask), the full vase, darpaṇa (mirror) and matsya (or matsya-yugma, a pair of fish). These are often referred to in Jaina texts, including canonical works, as decorating tops of architraves or ramparts, or

¹ Muni Sri Punyavijaya, in his Introduction to his (critical) edition of the Pavitra-Kalpa-sūtra, p. 10, says that the detailed description of the fourteen dreams of the Kalpa-sūtra is not referred to in Agastya-simha-Sūri's Cūrni on this work and that it is difficult to say whether this part is genuine. According to him, both the Niryukti and Cūrni on the Dašašruta-skandha (of which the Kalpa-sūtra is the eighth adhyayana) date from circa A.D. 350 or earlier.

² Adi-purana of Jinasena, sarga 12, verses 101-19; Hari-varisa of Jinasena, sarga 8, verses 58-74.

^{*} Such beliefs are common to both sects but the differences in their lists show that they have grown after the final crisis between the Svetāmbaras and the Digambaras in the Gupta age.

placed on caitya-trees and platforms, or painted on walls and so on. Hemacandra also notes that the eight auspicious symbols were represented on bali-pattas or offering slabs. In modern Jaina temples we have offering-stands with low legs made of wood or metal, to hold offering in temple-worship. They have eight auspicious symbols or the fourteen or sixteen dreams, carved or embossed on the sides. Often Jaina ladies prepare in the hall of worship such eight symbols on platters with uncooked husked rice. Small metal platters with the asta-mangalas cast or engraved are also seen in the sanctums along with other metal images (plate 312B). Most of these small platters are hardly older than a century or two.

But the reference by Hemacandra to bali-pattas with asta-mangala symbols is interesting since this is supported by the evidence of asta-mangalas on āyāga-patas of the Kushan age, obtained from Mathurā. The tablet set up by Acala, wife of Bhadranandi (fig. XI of Smith, op. cit.), shows four symbols in the upper panel and eight more in the lower one.* In the lower panel, the partly-mutilated first symbol from the right end was possibly the śrīvatsa. The second is the svastika, the third a half-open lotus-bud, the fourth a pair of fish, the fifth a water-jar, the sixth either an offering of sweets or a heap of jewels (ratna-rāśi). The seventh seems to be a cross-stand with a scripture on it. perhaps the sthāpanā, but it could have been the bhadrāsana. The eighth symbol seems to be a defaced tri-ratna. The uppermost central rectangular panel shows the śrīvatsa, another type of svastika with bent ends and two unidentified symbols, the first of which may be an asana (bhadrasana?). A betterpreserved set of eight symbols is obtained on the ayaga-pata set up by Sihanādika (J. 249 of the Lucknow Museum).4 This, as well as the tablet of Acala, show in the central square four composite tri-ratnas. In the uppermost central rectangular panel, the tablet of Sihanādika shows a pair of fish, a heavenly car, a śrīvatsa-mark and a powder-box. In the corresponding part of the lowermost panel are shown a tri-ratna symbol, a full-blown lotus, a symbol which Agrawala recognized as Indra-yaşti or vaijayantī and a mangalakalaśa.

The āyāga-paṭa set up by an inhabitant of Mathurā (J. 248 of the Lucknow Museum) has in the centre a sixteen-spoked wheel, the

¹ Trişaşti, I, pp. 112, 190; Ādi-purāņa, parva 22, verses 143, 185, 210, etc.; Rāyapaseņaiyam, ed. Pandit Bechandas, p. 80; also Jambūdvīpa-prajnapti, I, p. 43.

² Trisasti, I, p. 190 and note 238.

³ Shah, op. cit., 1955, p. 82, fig. 10; J. 252 of the Lucknow Museum.

⁴ *Ibid.*, fig. 13, p. 79.

⁵ V.S. Agrawala, A Guide to Lucknow Museum, p. 2, fig. 5, and his Harşa-carita ek Sāmskṛtika Adhyayana (Hindi), p. 120; Smith, op. cit., plate VII, p. 14.

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dharma-cakra.1 The tablet set up by the wife of Sivaghosaka (J. 253 of the Lucknow Museum) has four composite tri-ratnas (with a Jina in the centre). The tablet set up by an unknown donor (J. 250 of the Lucknow Museum) has in the central bigger circle an ornamental svastika, enclosing in its four arms the svastika, the śrīvatsa, a mina-yugala and the Indra-yasti (vaijayantī?, sthapana?) symbols. The central smaller circle has composite tri-ratnas with an inset Jina figure. The lowermost panel of the tablet has some defaced symbols where a water-jar, a half-open lotus, a tri-ratna and a svastika can be easily recognized. The ayaga-pata set up by Sivamitra, recovered in a fragmentary form, shows in the centre the leg of a big cross-legged stand which, in the tablets noted above, has been referred to as a sthapana (?) or an Indra-yasti (?) etc. This analysis suggests that besides having small representations of a few or all the eight asta-mangalas, each of the āyāga-patas mentioned above has at least one bigger or major representation of one of the asta-mangalas. Possibly there existed ayaga-patas with such representations of the remaining symbols of the asta-mangalas acknowledged by the Jainas of Mathurā in the Kushan period. This shows that Hemacandra had with him the knowledge of a genuine old tradition regarding bali-pattas with representations of asta-mangalas.5

Aṣṭa-maṅgalas are represented in miniature paintings of Jaina manuscripts or in paintings on canvas of different paṭas, and in scroll-paintings of the vijñapti-patras. Small metal platters of these aṣṭa-maṅgalas are also dedicated n Jaina temples and worshipped along with other Jaina metal images in the sanctums (cf. Shah, op. cit., 1955, fig. 60).

The asta-magalas are worshipped in Jaina rites. The Acāra-dinakara, set Svetāmbara text of the fourteenth century, attempts to explain the conception

- ¹ Shah, op. cit., 1955, fig. 14, p. 77; Smith, op. cit., plate VIII, p. 15; Bühler in Epigraphia ndica, II, pp. 200, 313.
 - ² Shah, op. cit., 1955, fig. 12, pp. 76-77; Smith, op. cit., plate X, p. 17.
 - ⁸ Shah, op. cit., 1955, fig. 11, p. 81; Smith, op. cit., plate IX, p. 16.
 - 4 Shah, op. cit., 1955, p. 80; Smith, op. cit., plate XIII, p. 20.
- It must however be remembered that the worship of these dydga-patas was not limited that of the eight symbols. It was extended to the worship of the stūpa, the caitya-tree, the harma-cakra, the Jina, Āryavatī (perhaps mother of Mahāvira), learned great Ācāryas like he ascetic Kanha and, so on, as we have dydga-patas with such chief representations. All the ydga-patas taken together seem to provide us with all the chief elements of Jaina worship a the Kushan age at Mathura.
 - ⁶ Jaina Citra-kalpa-druma, I, figs. 82, 59.
 - ⁷ Johnson's translation of Trisașți, I, plate IV.

because the Jina is verily like a kalaśa in his family. The mirror is for seeing one's true self. The bhadrāsana is worshipped as it is sanctified by the feet of the blessed Lord; the vardhamānaka is suggestive of increase of wealth, fame, merit, etc. It is said that the highest knowledge has manifested itself from the heart of the Jina in the form of the śrīvatsa-mark on his chest. Svastika, according to this text, signifies svasti, śānti or peace. The nandyāvarta diagram with its nine points stands for the nine nidhis (treasures). The pair of fish, the symbol of Cupid's banner, is said to come to worship the Jina who has defeated the god of love. Obviously the above explanations are to be regarded as the Jaina conceptions behind the various symbols which seem to of ancient Indian stock common to all sects.

The Digambara tradition gives the following set of asta-mangalas: (1) bhrngāra, a type of vessel, (2) kalasa, the full vase, (3) darpana, the mirror, (4) cāmara, the flywhisk, (5) dhvaja, the banner, (5) vyajana, the fan, (7) chatra, the parasol, and (8) supratistha, the auspicious seats.³

The full vase⁴ or the pūrņa-kalaśa of the Vedic literature is the Indian symbol of fullness of life, of plenty, of immortality. Svastika, common to different ancient civilizations of the world, is a symbol whose origin and conception are not easy to comprehend. Recently P.K. Agrawala has discussed the symbolism of śrīvatsa which appears as a mark on the chest of Viṣṇu, just as it appears as a mark on the chest of the Jina. The original shape of the śrīvatsa-symbol, obtained on the Jina figures of the Kushan period, was forgotten, at least in the early medieval period, and was replaced by a symbol looking like a rhizome, though it is called a śrīvatsa.

¹ Ācāra-dinakara, pp. 197-98.

² It may be noted that on a red sandstone umbrella of circa second century A.D. from Mathurā are carved the following eight auspicious symbols: (1) nandipada (same as triratna), (2) matsya-yugma, (3) svastika, (3) puspa-dāma, (5) pūrna-ghata, (6) ratna-pātra, (7) śrīvatsa, and (8) śańkha-nidhi. V.S. Agrawala, 'A new stone umbrella from Mathurā', Journal of the U.P. Historical Society, XX, 1947, pp. 65-67. For the Jaina evidence and description of umbrellas from the Praśna-vyākaraṇa-sūtra, see U.P. Shah, 'A further note on stone umbrellas from Mathurā', ibid., XXIV.

⁸ Tiloya-pannatti, 4, 738, I, p. 236.

⁴ For the full vase see A.K. Coomaraswamy, The Yaksas, part II (first ed.), pp. 61-64; V.S. Agrawala in Journal of the U.P. Historical Society, XVII, pp. 1-6. The vardhamānaka and śrīvatsa-symbols are treated by Coomaraswamy in Ostasiatische Zeitschrift, 1927-28, pp. 181-82, and E.H. Johnson in Journal of the Royal Asiatic Society, 1931, pp. 558 ff., ibid., 1932, pp. 393 ff. For the svastika, see W.N. Brown, The Svastika.

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Belief in auspicious objects is very old, common to all the three main sects—Jainism, Buddhism and Brähmanism. V. S. Agrawala has already referred to the mangala-mālā of Sanchi reliefs.¹ The Mahābhārata, Drona-parva, 82, 20-22, mentions numerous objects which Arjuna looked at or touched as auspicious when starting for battle, amongst which maidens are also mentioned.² The Vāmana-purāṇa, 14, 35-36, mentions several objects which are auspicious. The Brahmavaivarta-purāṇa also gives lists of animate and inanimate objects regarded as auspicious.¹ Belief in mangalas and mangala-dravyas is also known to the Rāmāyana.⁴

Several yantras or tantric diagrams on metal are found worshipped in Jaina shrines. Also, several patas or paintings on canvas or on paper of the diagrams of the sūri-mantra, the hrūnkāra-yantra, the Vardhamāna-vidyā-pata, the siddha-cakra, the rṣimanḍala-yantra, etc., are worshipped by Jaina monks and the laity. Of these, the śrutaskandha-yantra, very popular with the Digambaras, is especially noteworthy. Rarely it has also a figure of Śruta-devatā, the goddess of learning, also carved on it. The diagram lists the twelve Āgamas with the grantha-pramāṇa of each of them according to Digambara traditions. A specimen of such a yantra from Mudbidri, Karnataka, is illustrated on plate 314.

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¹ V.S. Agrawala, Harşa-carita etc., op. cit., p. 120.

² Also see Kane, op. cit., II, p. 511. He cites the following verse from a manuscript of the Sakuna-kārikā, which speaks of eight auspicious objects: darpanah pūrna-kaļašah kanyā sumanaso'akṣtāh/ dīpa-mālā dhvajā lājāh samproktam cāṣṭamangalam//

³ Quoted in Sabda-kalpa-druma, III, p. 564. The same lexicon, I, 148, quotes from the Brhannandikeśvara-purāņa: mṛga-rājo vṛṣo nāgah kalašo vyajanam tathā/vaijayantī tathā bherī dīpa ity aṣṭamaṅgalam// Again from the Suddhi-tattva: loke'smin maṅgalāny aṣṭau brāhmaṇo gaur hutāśanah/ hiraṇyam sarpir āditya āpo rājā tathāṣṭamaḥ//

^{*} Rāmāyaṇa, II, 23, 29. Also see V.S. Agrawala, 'Aṣṭa-mangala-mālā', Journal of the Indian Society of Oriental Art, New Series, II, pp. 1 ff.

CHAPTER 36

ARCHITECTURE

ARCHITECTURAL TRADITIONS AND CANONS

While several words were anciently current to denote what is known as architecture, a common and appropriate word was vāstu-šāstra. Though the word silpa-šāstra has very much the same meaning, it has a distinct leaning towards sculpture and iconography. The word sthāpatya has a more restricted connotation, viz. a house or school, gharānā, relating to some particular type of architecture or an architectural or sculptural workshop. Apart from the traditional gharānās, there are several other classes of architects. The Vaiśyas, the Mewāds, the Gurjaras, the Pañcolis, and the Pañcālas, all spread over west India, include experts in wood-carving, traditional engineering, etc. The Gauda-Brāhmaṇas of Jaipur and Alwar are famed for marble-carving. Some specialize in metalcraft and painting. The Jaṅgadas are known for wood-carving and traditional engineering; they are known in Madhya Pradesh, Uttar Pradesh and Delhi.²

While the gharānās are hereditary bearers of the ancient architectural tradition, such tradition is also recorded in a vast number of available texts.³ These treatises generally follow one and the same canon throughout, but they differ considerably *inter se*, both objectwise, leading to the gharānās mentioned

¹ Sūtradhāra Vīrapāla, Prāsāda-tilaka, ed. P.O. Somapura, Ahmedabad, 1972, pp. 6 ff., enumerates the following gharānās: (1) Somapurā gharānā well-known in west India, specializing in traditional architecture and possessing a rich collection of architectural treatises; (2) the Mahāpātra gharānā of Orissa; (3) the Paūcānana gharānā, spread over large parts of the Deccan, at present divided into five professional classes, viz. śilpī, suvarņa-kāra (goldsmith), kāmsya-kāra (worker in bell-metal), kāstha-kāra (carpenter) and loha-kāra (ironsmith); (4) the Telengana gharānā of Andhra Pradesh, with the same professional classes; and (5) the Virāṭa-Viśva-Brāhmaṇācārya gharānā of the Dravida region, named after their gotras Agastya, Rājyaguru and Ṣaṇmukha-Sarasvatī.

² Ibid., p. 8.

² P. K. Acharya enlists with available details two hundred and seven names of such treatises, Dictionary of Hindu Architecture, Allahabad, 1927, appendix II, pp. 805-14.

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above, and subjectwise, by putting architecture into various types of sailis like Nagara, Vesara, Dravida, etc.

While some of these texts, like the Dīpārnava of Viśvakarman,¹ the Rūpa-mandana² and Prāsāda-mandana,³ both of Mandana, the Vāstu-mañjarī of Nāthajī,⁴ etc., deal inter alia with Jaina architecture, perhaps the only book independently written on Jaina architecture is the Vatthu-sāra-payarana in Prakrit,⁵ with three chapters devoted respectively to residential houses, iconography and temple-architecture. The treatise, with two hundred and seventy-three gāthās was completed on the Vijayā-daśamī day of Vikrama-samvat 1372 (A.D. 1315) during the reign of 'Alau'd-Dīn Khiljī in Kalyāṇapura by Pheru, son of the Jaina Śrī-candra in the Dhandha-kalaśa-kula. In the same year, in Delhi, he completed another treatise the Ratna-parīkṣā,⁵ which is perhaps published in the Thakkura-Pheru-Granthāvalī.¹

SOME DIRECTIONS ON BUILDINGS®

The upakaranas or tools and instruments basically needed for measurement, etc., according to the Vatthu-sāra-payarana, are eight in number; dṛṣṭi-sūtra or the thread of sight, meant for judging the exact measurement only by the sight; hasta, literally a cubit or a measure generally equal to twenty-four angulas or 45 cm.; mauñja or a cord made of muñja grass; kārpāsaka or the string—made of cotton; avalamba or the plumb-line; kāṣṭha-koṇa or the trying-angle; sādhanī, corresponding to the present-day spirit-level; and vilekhya or a pair of dividers. Besides these, there might have been in use many more instruments, references to which could be found in various sources.

The sāmagrī or material, right from the brick and wood to gold and precious stones, should be of the best quality. Fresh and not second-hand

- ¹ Ed. P. O. Somapura, Palitana.
- ² Ed. Bal Ram Shrivastava, Värāņasī, 1964.
- ³ Ed. Bhagwan Das Jain, Ahmedabad, 1961.
- ⁴ Ed. P.O. Somapura under the name Prāsāda-man jarī, Ahmedabad, 1965.
- ⁸ Ed. Bhagwan Das Jain, Jaipur, 1936. Parts of the present chapter are based on this text unless otherwise stated. [For the importance of this text, see above, chapter 28.—Editor.]
- ⁶ Bhagwan Das Jain, op. cit., says that a manuscript of this book, with the first folio missing, was acquired by him through Muni Darsanavijaya from Sri-Caritravijaya of the Jaina Jiana Mandira, the founder of the Yasovijaya Jaina Gurukula.
- ⁷ Edited by Bhanwar Lal Nahata and mentioned in Muni Śrī Hazārīmala Smṛtl-grantha (Hindi), Beawar, 1966, p. 105 (Lekhaka-paricaya).
 - * Generally based on the Vatthu-sāra-payarana.

material would bring prosperity. The type of material, like wood or stone, might vary according to the rank or caste of a person or to the nature of the building or the purpose.

To test the density of the soil a pit of twenty-four angulas may be dug and filled up with the same clay. The more the pit remains unfilled even with all that clay, the less dense is the soil. On the other hand, the more the clay overflows the pit, the denser is the soil. Or the pit may be filled up with water and then be observed just after walking over hundred steps, to and fro. The less soaked is that water, the denser is the soil. After either type of test the quality of the soil may be judged to be of maximum, medium or minimum density. A particular colour of the soil may bring prosperity to a particular varna or caste, namely white to the Brāhmaṇa, red to the Kṣatriya, yellow to the Vaiśya and black to the Śūdra.

The selection of the site is to be done with every caution. Any kind of defect in the soil or even in the site may bring various troubles like poverty, disease, etc., to the owner. A spot where the shadow of the flag of a temple near by falls during the second and third quarters of the day should never be selected. Salya or extraneous matter of any type, as bone, coal, etc., whether on the surface or under the ground, should be removed, even if excavation is needed, that too even down to man-height. The extraneous matter can be inferred by the help of the śeṣa-nāga-cakra. The excavation may, if necessary, be done in parts and with gaps of time according to the astronomical codes like the śeṣa-nāga-cakra or the vṛṣa-vāstu-cakra.

The line-plan should be accurate in accordance with the compass. The direction-line may well be assessed with the help of the dik-sādhaka-śanku or direction-peg. Likewise, the sama-catuṣkoṇa-sthiti or quadrangular prism should also be utilized. Moreover, the level of the spot must be ascertained, specially in the case of temples and palaces. The construction as such may be started during some particular months, the rāśi or the signs of the zodiac, the nakṣatra or star, the graha or planet, etc.; better if they all happen to be favourable. But exception can be made to this in the case of a house to be built of wood, grass and so on. This code of astronomy should also be followed in the putting of the first foundation-stone, or at the time of the first entry into the built-up house, these being the two occasions when prescribed rituals may be performed and the architect may be felicitated.

The measurement of the building and the component parts thereof must, before it is accepted, be confirmed by a set of ayadi-sad-varga or the six

formulae. The dya is the area which remains after a division by 8 of the area of the house or an apartment thereof. Each of the eight kinds of aya, namely dhvaja, dhūmra, simha, svāna, vṛṣa, khara, gaja and dhvānkṣa, is of a different nature astronomically and situation-wise, and varies in bringing fruit to its owners of various professions, ranks, castes etc. The naksatra of the house, that is the serial number, can be known by the multiplication of the square area by 8 and then by the division of the number so obtained by 27. Coherence between the naksatra of the house and that of the owner is compulsory for prosperity. The rasi also is responsible for the prosperity of the landlord. To get the serial number of the rāśi of the house, the serial number of the naksatra of the house may be multiplied by 4 and the number so obtained be divided by 9. A coherence also between the nakastra and the rāśi is required for prosperity. The vyaya is the number obtained as the remainder after the division by 8 of the serial number of the naksutra of the house. Both the naksatra and the vyaya should be in coherence for the good of the owner. The amsa or share is the remainder obtained after the division by 3 of the number which may be obtained by adding the number of alphabets composing the name or type of the house and the number obtained as vyava to the number of square cubits measuring the house. The share would go to Indra, Yama and the rajan or king respectively in case the remainder is 1, 2 and 3. The tārā, the star again, is the influencing factor in case of prosperity of the owner. The serial number of the tārā is the difference between the serial number of the naksatra of the house and that of the naksatra of the owner.

The necessity of this formula seems to be due to the fact that in most instances where the measurement of any object is concerned, the works on architecture quote more dimensions than one. Out of these different and varying measurements which is to be selected would be determined by the application of this formula. To be followed also in sculpture in addition to architecture, this *yad-varga* formula could hardly be grasped in the abstract form. It need not be neglected even if its correct interpretation is not possible.

The vāstu-puruṣa-cakra is another type of formula for the proportionate layout of the component parts of the building, i.e. the base or adhiṣthāna, the column or pāda or stambha, the entablature or prastāra, the ear or karna, the dome or stūpi and the spire or sikhara. Fig. XXVIII gives a general idea of this formula which has some more variants. The column may not be erected where the lock of hair, the head, the heart and the navel of the vāstu-puruṣa fall in the drawing; and likewise are the instructions under this formula.

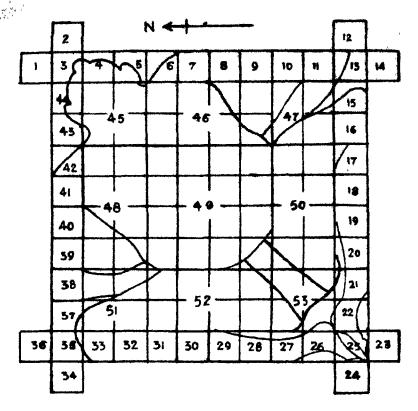


Fig. XXVIII. Vāstu-puruṣa-cakra. (After Bhagwandas Jain.) 1, Carakī, a Rākṣasī: 2, Pilīpīchā; 3&4, Iśa; 5, Parjanya; 6, Jaya; 7, Indra; 8, Sūrya; 9, Satya; 10, Bhṛśa; 11, Ākāśa; 12, Vidārikā; 13, Savitā; 14, Jaṅghā; 15, Agni; 16, Pūṣan; 17, Vitatha; 18, Gṛha-kṣata; 19, Yama; 20, Gandharva; 21, Bhṛṅga: 22, Mṛga; 23, Pūtanā; 24, Skandā; 25, Jaya; 26, Pitṛ; 27, Nandin; 28, Sugrīva; 29, Puṣpadanta; 30, Varuṇa; 31, Asura; 32, Śeṣa; 33, Pāpa-yakṣman; 34, Pāpā; 35, Pāpa-yakṣman; 36, Aryaman; 37, Roga; 38, Nāga; 39, Mukhya; 40, Bhallāṭa; 41, Kubera; 42, Śaila; 43, Aditi; 44, Diti; 45, Āpa and Āpavatsa; 46. Aryaman; 47, Sāvītra and Savitā; 48, Pṛthvidhara; 49, Brahman; 50, Vaivasvata; 51, Rudra and Rudradāsa; 52, Maitra: 53, Indra

RESIDENTIAL BUILDINGS AND PALACES

The Jaina texts give comprehensive accounts of residential houses, palaces and even towns like Campā, Rājagrha, Śrāvastī, etc., in mythology and Kacchā and numerous pātāla-nagarīs in cosmography, but they all are mostly stereotyped and the elements of the art of construction or architecture appearing there have seldom any value. What is remarkable there is the architectural and sculptural terms which can be taken for consideration in the study of the gradual development and application of the canons of art and architecture in various parts of the country. This yery fact leads us to think

that the Jaina writers of old were interested more in depicting the day-to-day life than in painting the canvas merely in a cartographical manner.

In the basic principles of architecture, the residential building would not differ much from the temple. What, therefore, is uncommon will be mentioned here. Both the direction and situation of the main entrance or simha-dvāra should very strictly be in accordance to the architectural and astronomical codes. Vedha or obstruction of seven kinds, namely tala, kona, tālu, kapāla, stambha, tulā and dvāra, must by all the means be avoided from the house. The narrower the front portion in proportion to the back portion of the house, the better it is; also the higher the back portion in comparison with the front one, the better it is. The front of a shop may, however, be broader and higher.

The main entrance should be in the east, the kitchen or rasavatī or pākasālā in the nairṛtya or the south-west corner, the bed-room or śayanāgāra in
the south, the lavatory or nīhāra-sthāna in the south-east, the dining-room or
bhojana-śālā in the west, the armoury or āyudhāgāra in the north-west; the
treasury or koṣāgāra in the north and the room for performing rituals or
dharma-sthāna in the north-east. In case the house does not face east, the
direction, whatever it be, should be taken to be the east so as to maintain
this order.

The alinda is the outer corridor close to the entrance. The paţţa-śālā or the main hall and close to it the kakṣa-śālā or smaller room and the other parts of the house may all be treated as the parts of the main house. The alinda may measure 107 angulas in height and 85 angulas in length. To the width of the house may be added 70 hastas and then the total be divided by 14 to get the width of the śālā and to that of the śālā may be added 35 hastas and the total be divided by 14 to get the width of alinda, says Rājavallabha, whereas, according to the Samarāngaṇa-sūtradhāra the width of alinda in all types of houses is half the size of the śālā. An alinda, if situated at the back or at the extreme right or left of the house, is called gujārī, the word probably being a local one.

The house may comprise even a single room. The patta-sālā may be adjunctive of an alinda or two or even three. It may have the two walls with jālikas or the latticed windows, and a mandapa or open hall. The jālaka is a small door, that is a jālika without lattice. The gavākṣa and vātāyana may hardly differ from the jālika if they are perforated or latticed. Ṣad-dāru is a

stambha or pillar made generally of wood. Bhāravata, also known as pītha or dharana in Sanskrit and kadī in Hindi, is a wooden lintel.

A window or even a small hole in the rear wall may not be made at all. The window may be built at a height so that it comes not lower than the one in the wall of the neighbouring house. In multistoreyed buildings a door having two doors above it and a column having a door above it are not advisible. The angana or courtyard may not be planned with three or five corners. Cattle may be kept in a separate room outside the house.

The amplitude or vistāra of the house may accord with the status of the owner. The king, the commander-in-chief, the prime minister, the heir-apparent or yuvarāja, the younger brother of the king, the queen, the astronomer, the physician and the priest may have their houses built respectively measuring 108 by 135, 64 by 74\frac{2}{3}, 60 by 67\frac{1}{2}, 80 by 106\frac{2}{3}, 40 by 53\frac{1}{3}, 30 by 33\frac{2}{3}, 40 by 46\frac{2}{3} and 40 by 46\frac{2}{3} hastas. This amplitude can be reduced by the prescribed number of hastas. A Brāhmaṇa, a Kṣatriya, a Vaiśya, a Śūdra and an Antyaja or Caṇḍāla may have their houses respectively of 32 by 35\frac{2}{5}, 28 by 31\frac{1}{2}, 24 by 28, 20 by 25 and 16 by 20 hastas. By adding 4 hastas to a sixteenth of the width can be had the height of the ground floor or prathama-tala of the house.

The houses, because of the variety and number, etc., of the parts and apartments, may be put into sixteen thousand, three hundred and eighty-four classes. Summarily, the houses may be given only one of the sixteen attributive names: dhruva, dhanya, jaya, nanda, khara, kānta, manorama, sumukha, durmukha, krūra, supakṣa, dhanada, kṣaya, ākranda vipula and vijaya.

The houses, on the basis of their dimensions and situations, may again be classified under the sixty-four names, all being attributive: (1 to 8) śāntana śāntida, vardhamāna, kukkuta, svastika, hamsa, vardhana, karbura; (9 to 16) śānta, harṣaṇa, vipula, kurala, vitta, citta or citra, dhana, kāla-daṇḍa; (17 to 24) bhadraka, putrada, sarvānga, kāla-cakra, tri-pura, sundara, nīla, kuṭila; (25 to 32) śāśvata, śāstrada, śīla, koṭara, saumya, subhaga, bhadra-māna, krūra; (33 to 40) śrī-dhara, sarva-kāmada, puṣṭida (a), kīrtti-nāśaka, śṛṅgāra śrī-vāsa, śrī-śobha, kīrtti-śobhanaka; (41 to 48) yuga-śrī-dhara, bahu-lābha, lakṣmī-nivāsa, kupita, udyota, bahu-tejas, sutejas, kalahāvaha; (49 to 56) vilāsa, bahu-nivāsa, puṣṭida (b), krodha-sannibha, mahānta, mahita; duḥkha, kulaccheda; (57 to 64) pratāpa-vardhana, divya, bahu-duḥkha, kaṇṭhacchedana, jaṅgama, siṁha-nāda, hastija and kaṇṭaka.

The houses may, yet again, be classified under eight types: sūrya, vāsava, vīrya, kālākṣa, buddhi, suvrata, prāsāda and dvivedha. Each of these eight has sixteen varieties, and as such, the total number comes to one hundred and twenty-eight.

Apart from these, there is one more type of classification of houses specially meant for kings. It is the king only who is allowed to have a house round on plan, if he so likes.

CONCEPT OF THE TEMPLE

The Sanskrit words mandira and ālaya, both denoting something like a shelter, specify the temple particularly in Jaina references, where, however, more ancient than these two is the word āyatana dating back to the time of Mahāvīra who often used to stay in Yakṣāyatanas in the course of his vihāras; later it joined the compound word Jināyatana and was still later replaced by the words mandira, ālaya, geha, grha, etc.

The concept behind the temple in Jainism is perhaps nowhere indicated. Essentially dedicated to one of the Tirthankaras, the temple, if it is taken to be a memorial, may win some logic, but surely not if is taken to be a funeral relic structure.1 But more logical does it seem to interpret the temple as the symbolic representation not of the Meru but of the samavasarana (below, p. 529) or the fascinating auditorium of the Tirthankara who, as one of those to be bowed before any one of the other Paramesthins,2 would deliver a sermon only inside the samavasarana, whose idol was the first to appear and whose iconic symbol in the form of the mūla-nāyaka or main deity must be installed in the temple. Many a temple, whether ancient or modern, has in front the mānastambha which is one of the component parts of the samavasarana (below, p. 530). The samavasarana, thus once symbolized as an architectural composition, even if a miniature one, lost its chance to be symbolized otherwise. Erroneous will it be to include the samavasarana, which is absolutely indigenous to Jainism, amongst the funeral relic structures like stūpa or aidūka, or even the jārūka or iālūka and ziggurat. Caitya, if it at all be referred to in this connexion, would support this contention. Both the words ayatana and caitya have the same meaning.* The samavasarana being too complicated to be represented literally

¹ 'It can hardly be doubted that there exists some connection between temples and tombs', A.K. Coomaraswamy, History of Indian and Indonesian Art, New York, 1927, p. 47.

³ Bhagavatí-áradhana, Sholapur, 1935, p. 46.

^{*} caityam dyatanam tulye, Amar-akoşa, II, 2, 7.

according to the plan described in the texts, the temple appeared, though with a number of canonical peculiarities, and with majestic dimensions, because of which fact the holy building came to be called more as āyatana or caitya or so than as samavasaraṇa. Mahāvīra often used to stay during his vihāras also in the caityas which might have been nothing but āyatanas or temples, the places ethically prescribed for the ascetics to stay in. The word caitya later on or perhaps simultaneously came to have many connotations. It also restrictedly meant an idol housed in a temple and, as such, originated words like caityavihāra, caitya-grha, caityālaya, etc., all of them with the same meaning, namely the temple.

The Jaina temple then, with this very idea behind its origin, went on having a parallel and simultaneous evolution, though with paces up and down, with the temples of co-traditions. Differentiating a Jaina temple from other temples, therefore, requires a thorough scrutiny, unless it is favoured by a clear evidence like epigraphical or literary or at least a traditional record or any aspect of iconography. It is because of this fact, decidedly unlike the case of plastic art, that very few works were composed separately to deal with Jaina architecture.

COMPONENTS AND TYPES OF TEMPLES¹

A garta-vivara or foundation-pit for the prāsāda may be excavated down to the layer where rock or water is found. In the centre of such a pit may, under proper rituals, be placed a kūrma-śilā or the slab with a tortoise and other things carved on it, and also in the four directions and the four subdirections eight khura-śilās or the slabs with an object carved on each of them (fig. XXIX) may, each one, be placed under proper rituals. The pit may then be filled, closely pressed and hardened.

The pītha or adhisthāna, the plinth, is then to be erected on the tala or the ground so prepared (figs. XXX and XXXI). The pīthà may be a simple one (fig. XXXII, p. 505) or with friezes called tharas or prastara-galas, one to five in number, on it (fig. XXXIII, p. 506). Koṇa or karṇa, pratiratha, ratha, bhadra and mukha-bhadra are all one type or the other of moulding of the pītha and hence the parts of the prāsāda, whereas nandī, karṇikā, pallava, tilaka and tavamga, all of them also being mouldings of the pītha, are the decorative elements of the prāsāda.

¹ Mainly based on the Vatthu-sāra-payaraņa.

CHAPTER 36]

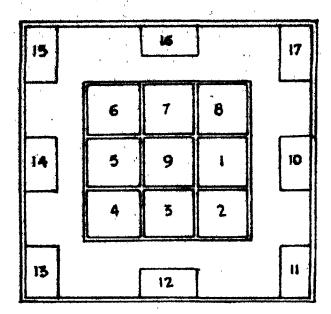


Fig. XXIX. Kūrma-šilā. (After Bhagwandas Jain.) 9, tortoise; 7, wave; 8, fish; 1, frog; 2, erocodile; 3, grāsa; 4, full vessel: 5, snake: 6, conch; 16, vajra; 17, šakti; 10, danda; 11, sword; 12, nāga-pāśa; 13, flag; 14, gadā; 15, trišūla

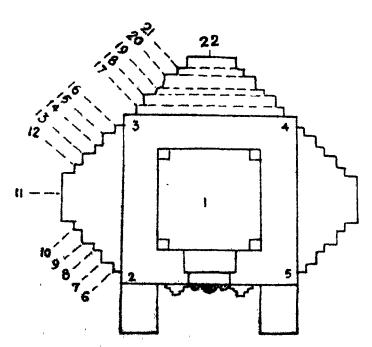


Fig. XXX. Sama-dala prāsāda. (After Bhagwandas Jain.) 1, garbha-grha; 2-5, karna-rekhā; 6, 8, 10, 12, 14, 16, 17, 19, 21, nandī; 7, 15, 18, pratikarņa; 9, 13, 20. uparatha; 11, bhadra-rathic; 22, bhadra-rathikā

The mandovara with its thirteen members placed in order is shown in (fig. XXXIV, p. 507). The word mandovara seems to be a local one current in western India and a corrupt form of Sanskrit mandapa-vara or mandapa-dhara. The mandovara actually is the bhitti or the outer wall supporting the roof which covers the mandapa or the mandapas in the prāsāda (fig. XXXIV, 1). Sūtradhāra Mandana describes four types of mandovara, namely the nāgara, meru (fig. XXXIV, 2), sāmānya (fig. XXXIV, 3) and prakārāntara.

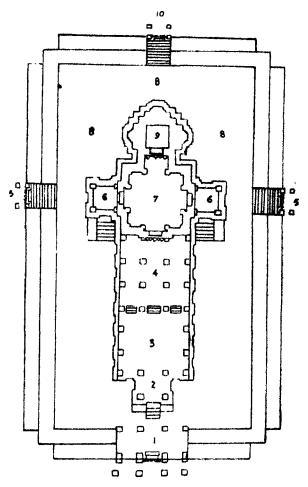


Fig. XXXI. Plan of a temple. (After Bhagwandas Jain.) 1, balānaka; 2, šṛṅgāra-catuṣkī; 3, raṅga-maṇdapa; 4, nava-catuṣkī; 5, dvāra; 6, catuṣkī; 7, gūḍha-maṇdapa; 8, jagatī; 9, garbha-gṛha; 10, dvāra

The sikhara is the spherical roof rising like an inverted cup over a building. Above the dome it comprises the sikhara, sikhā, sikhānta and sikhāmaņi (fig. XXXV), or it can otherwise be divided as chādya, sikhara,

¹ P.K. Acharya, Dictionary of Hindu Architecture, London etc., 1927, p. 588.

āmala-sāra or āmalaka (fig. XXXVI, p. 508) and kalaša (fig. XXXVII, p. 508), in which karna-nekhās, pratikarņas or the uparathas and the uru-šṛṅgas can also be seen. The āmalaka comprises the gala, andaka, candrikā and āmala-sārikā. Kalaša is a term applied generally to the summit of a tower. Its component parts are the gala, andaka, karnikā and bijapūraka. The šuka-nāsa or šuka-nāsikā

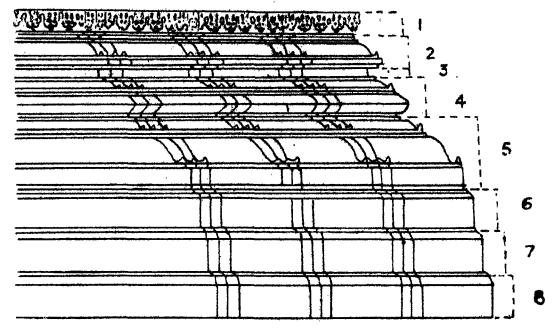


Fig. XXXII. Pīțha. (After Bhagwandas Jain.) 1, grāsa paţţī; 2, kevālu; 3, antara-patra; 4, karna; 5, jādya-kumbha; 6 to 8, bhitti

is a part of the dome, looking like the parrot's beak. The *dhvaja*, the banner or flag with *danda*, the staff, should be put at the top of the *sikhara* (fig. XXXVIII, p. 508).

The dvāra, door, should in width be half its height which may vary from sixteen angulas to seven hastas. On the door-frame may be carved Tirthańkaras, pratīhāra-couple, madanikās, etc., at their appropriate places (fig. XXXIX, p. 509). The main entrance of a temple under repair should be neither shifted nor altered.

The jagati is a moulding of the pitha or base. Or, to define otherwise, all the area covered by the temple as such is jagati (cf. fig. XXXI). It is actually the jagati that proportions the plan of the prāsāda or the main sanctuary and all the component parts of the temple. Seen as the surface of the pitha, the jagati must be walled along with a gate in each direction.

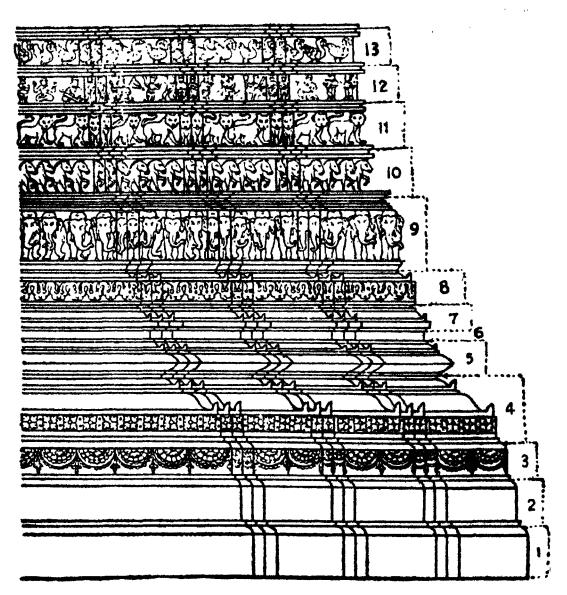


Fig. XXXIII. Pītha with five staras. (After Bhagwandas Jain.) 1 to 3, bhitti; 4, jādya-kumbha; 5, karna; 6, antara-patra: 7, kevāla; 8, grāsa-paṭṭī; 9, gaja-stara; 10, aśva-stara; 11, simha-stara; 12, nara-stara; 13, hamsa-stara

CHAPTER 361

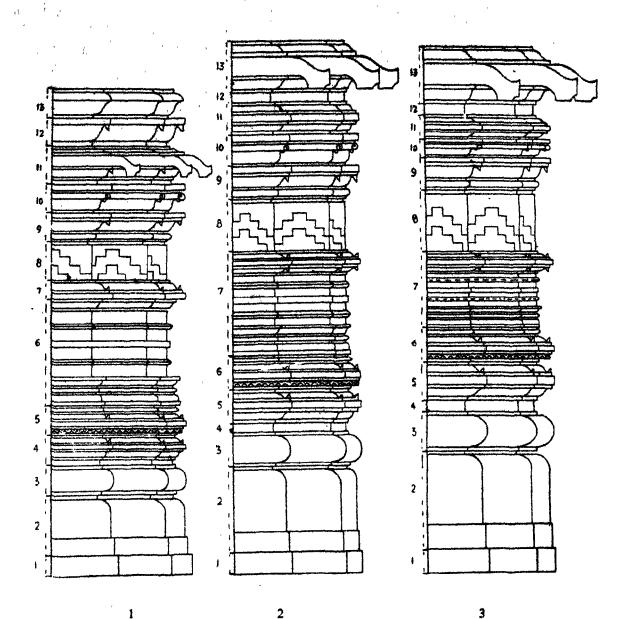


Fig. XXXIV. Types of mandovara. (After Bhagwandas Jain.) 1, mandovara of twenty-five divisions; 2, meru-mandovara; 3, sāmānya-mandovara (1, khura, 2, kumbha; 3, kalaša; 4, kevāla; 5, mancī; 6, janghā; 7, chajjī; 8, uru-janghā; 9, bharanī; 10, širāvaṭī; 11, chajjā; 12, virādu; 13, prahāra)

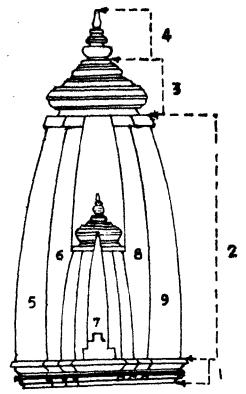


Fig. XXXV. Sikhara of rekhā-mandira. (After Bhagwandas Jain.) 1, chādya; 2, šikhara; 3, āmala-sāra; 4, kalaša: 5. and 9, karņa-rekha; 6 and 8, pratikarņa uparatha; 7, uru-šṛṅga

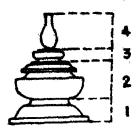


Fig. XXXVII. Kalaśa (After Bhugwandas Jain.) 1, pitha and gala; 2. andaka; 3, karnikā; 4, bijapūraka

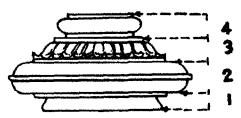


Fig. XXXVI. Āmala-sāra. (After Bhagwandas Jain.) 1, gala; 2, anḍaka; 3, candrikā; 4, āmala-sārikā

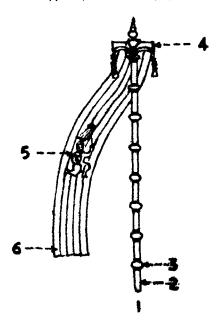


Fig. XXXVIII. Dhvaja. (After Bhagwandas Jain.) 1, danda; 2, parvan; 3, granthi; 4, dhvaja-mūla; 5, dhvaja- purusa; 6, dhvaja

The mandapa, pavilion, is comprised of the prāsāda-kamala or garbha-grha or the main sanctuary, gūdha-mandapa or the covered pavilion, trika-mandapa or the mandapa with three passages cut across, ranga-mandapa or the auditorium and sa-torana balānaka or the arched platform. The width of the mandapa may be 1, 1.5 or 1.75 times that of the main sanctuary. The stambhas or the columns may in height be half the diameter of the mandapa, but, what seems to be more practicable, a column may generally be four times the base, and the pedestal twice or thrice the base and the entablature equal to or double the base. The course of the jala-pranālikās or the drainage may be towards the left or the south.

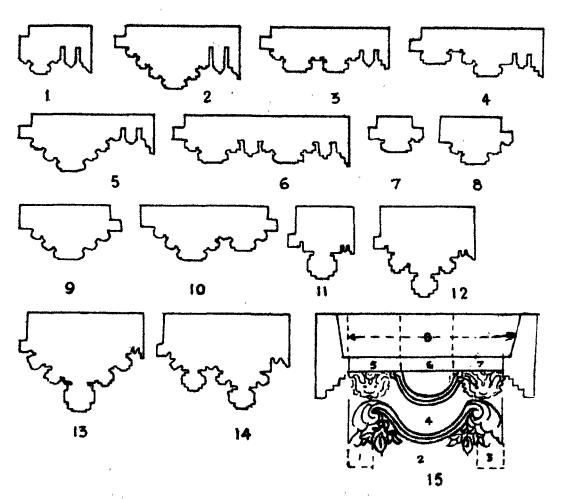


Fig. XXXIX. Dvāra-šākhās. (After Bhagwandas Jain.) 1, 7, 11, three šākhās; 2, 8, 12, five šākhās; 3, 4, 5, 9, 13, seven šākhās; 6, 10, 14, nine šākhās; 15, dehalī of the door (1 and 3, dlankarana; 2, šahkhāvajī; 4, arāha-candra; 5, 7, grāsa; 8, dehalī)

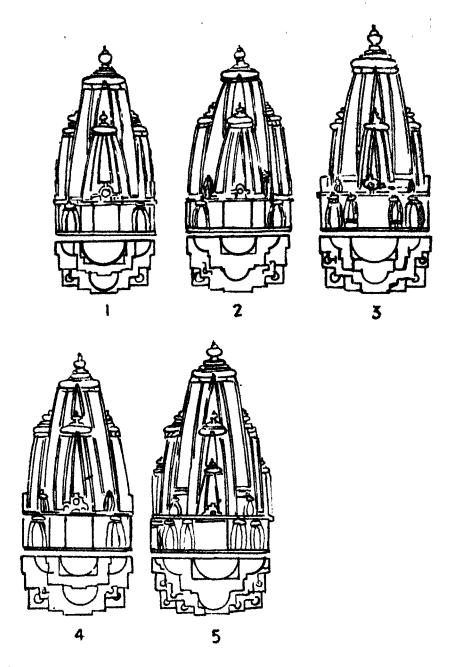


Fig XL. Varieties of Jina-prāsādas, (After P.O. Somapura.) 1, sarvatobhadra; 2, nandana, 3, nanda-śālin; 4, nandīša; 5, mandara

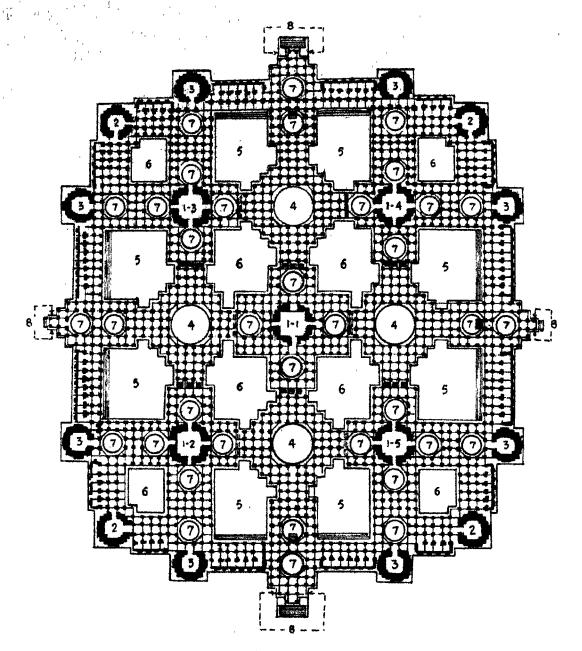


Fig. XLI. Caturmukha mahā-prāsāda. (After P.O. Somapura.) 1-1 to 1-5, caturmukha prāsādas (1-1, samavasaraņa prāsāda; 1-2, meru-prāsāda; 1-3, Nandīšvara-dvīpa prāsāda; 1-4, sahasra-kūṭa prāsāda; 1-5, Aṣṭāpada prāsāda); 2, the five kona prāsādas; 3, the eight mahādhara prāsādas; 4, the four megha-nāda maṇāapas; 5, open catuṣkas; 6, catuṣkas: 7, thirty-six maṇāapas; 8, balānakas

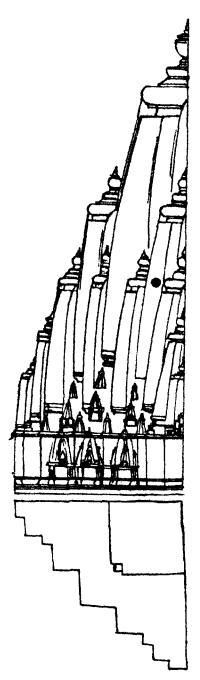


Fig. XLII. Kamala-bhūşaņa prāsāda dedicated to Rşabhanātha. (After P.O. Somapura.)

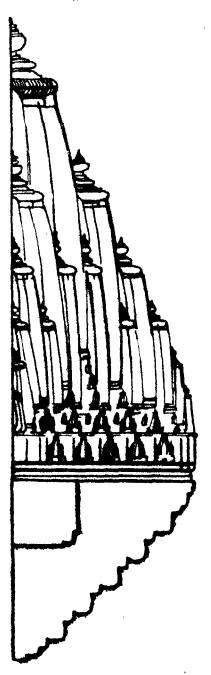


FIG. XILII. Mahādhara-vīra-vikrama prāsāda dedicated to Mahāvira. (After P.O. Somapura.)

Śrī-vijaya, mahā-padma. nandyāvarta, lakṣmī-tilaka, nara-veda, kamala-hamsa and kuñjara are the seven types of prāsādas said to be the best for the Jinas. But Viśvakarman speaks of innumerable types of the prāsādas (figs. XL, XLI), out of which only twenty-five may here be named: keśarin, sarvato-bhadra, sunandana, nandi-śālā, nandīśa, mandira, śrī-vatsa, amrtodbhava, hemavanta, himakūṭa, kailāśa, pṛthvī-jaya, indra-nīla, mahā-nīla, bhū-dhara, ratna-kūṭa, vaidūrya, padma-rāga, vajrānga, mukuṭojjvala, airāvata, rāja-hamsa, garuḍa, vṛṣabha and meru. The first of these prāsādas has four anḍakas or cupolas around its śikhara, then every next prāsāda has more four anḍakas than the earlier one, the twenty-fifth being with a hundred of anḍakas.

Viśvakarman in the Dipārņava¹ describes fifty-two Jina-prāsādas, out of which twenty-five are dedicated, one each, to the Tirthankaras, with Neminātha having two and the rest twenty-seven collectively to all the twenty-four Tīrthankaras. Thus, (1) kamala-bhūşana (fig. XLII), (2) kāma-dāyaka, (3) ratna-koţi, (5) kṣiti-bhūṣaṇa, (6) padma-rāga, (7) puṣya-danta, (8) supārśva, (10) śītala, (12) rtu-rāja, (13) śrī-śītala, (16) śreyāthsa, (19) vāsu-pūjya, (21) vimala, (23) ananta, (24) dharmada, (27) \$rī-linga, (29) kumuda, (32) kamala-kanda, (35) mahendra, (38) māna-santusti, (40) nami-srnga, (41) sumati-kīrtti, (47) pāršvavallabha, and (50) vira-vikrama (fig. XLIII) are each dedicated to one of the Tīrthankaras serially starting with Rṣabhanātha; (44) naimendra to Neminātha again; (4) amrtodbhava, (9) \$rī-vallabha, (11) \$rī-candra, (14) kīrtti-dāyaka, (15) manohara, (17) sukula, (18) kula-nandana, (20) ratna-sañjaya, (22) mukti, (25) surendra. (26) dharma-vṛkṣa, (28) kāma-dattaka, (31) harṣaṇa, (33) śrī-śaila, (34) ari-nāsana, (36) mānavendra, (37) pāpa-nāsana, (42) upendra, (43) rājendra. (45) vati-bhūsana, (46) supuşya, (48) padma-vṛta, (49) rūpa-vallabha, (51) aṣṭāpada and (52) tusti-pusti to all the Tirthankaras; (30) śakti to Laksmi-devi; and (39) śrī-bhava (gaurava) to Brahmā, Vișņu and Śiva.

DOMESTIC AND PORTABLE TEMPLES

Provision for a dharma-sthāna or the temple to be built within a residential house has also been made in the canons. Situated in the north-east corner of the house, the temple, though owned and maintained privately, must be kept open to all. Such temples may follow the general code of temple-architecture. They may be made of wood with an upapītha and a pītha or the two bases and other component parts. A column at each corner, a door and a balcony in each direction and at the top a sikhara with four smaller

¹ Viśvakarman's Diparnava, tr. (in Gujarati) P.O. Somapura, Palitana, pp. 317-18 (pp. 9-10 of the reprint of Uttara-khanda).

ones are the component parts of this type of temple, but a flag on the top is not allowed. Moreover, above all, the expenses incurred must be met out of legitimate earnings. Likewise, a temple made of wood may also be allowed only if it is a miniature, such as a portable one, to be carried along a journey after which it may be preserved in the ratha-śālā or in the temple, for further use.

COSMOGRAPHY AND ARCHITECTURE

Literary sources no doubt provide us with a lot of information regarding the canons and symbolism of architecture, but the cosmographical literature is much fuller of such information and various suggestions. A brief sketch of Jaina cosmography would, therefore, be helpful in this context.

Cosmogony has been altogether refuted in Jainism, whereas both cosmology and cosmography occupy a fairly large place in mythological scriptures. The cosmos, eternally existent by nature, is comprised of six types of dravyas or the substances categorized as jīva (living) and a-jīva (non-living). The faculty of knowing and perceiving and the sensations of pleasure and pain, which can inhere only in something and cannot be the function of pure non-entity, must be regarded as states of something which exists, and it is this something which may be called the jīva substance. The non-living continuum comprises dharma or the medium of motion, a-dharma or the medium of rest, ākāša or the space, pudgala or the matter and energy and kāla or the time.

The cosmos,⁵ materially too mathematical and geometrical in the whole as well as in parts, is shaped like a man standing akimbo with the legs spread sidewards (fig. XLIV). The space inside the cosmos is called the *lokākāsa* and outside *a-lokākāsa* wherein the cosmos is supported by three zones of air or the *vāta-valayas*, the inner zone being humid (*tanu*), the middle dense (*ghana*)

- ¹ Dharma and a-dharma have in Jaina cosmography been used in a technical sense entirely different from their ordinary meaning.
- ² For an analytical study of this substance, see G.L. Amar, 'Darsana aur vijñāna ke āloka men Pudgala Dravya', *Muni Śrī Hazārīmala Smṛti-grantha* (Hindi), Beawar, 1965, p. 368-88.
- ³ The Svetāmbaras regard this substance as a modification of *fiva* and *a-fiva*, and not as an independent one.
- ⁴This and the following paragraphs are based on the Tattvārtha-sūtra with Rāja-vārttikālanhkāra (Sanskrit-Hindi), Kashi, 2 parts, 1953-54.
- ⁵ The universe is denoted by the word loka in Jainism where the words visva and brahmānda, though virtual synonyms of loka, are not much common.

ARCHITECTURE

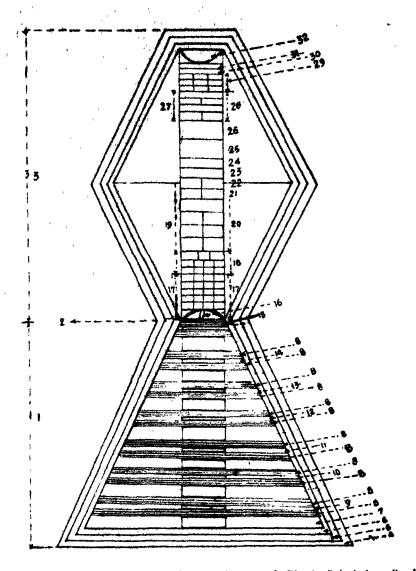


FIG. XLIV. Triloka, the cosmos. (After Muktyanand Singh Jain.) 1, adho-loka, the lower world; 2, madhya-loka, the middle world; 3, ūrdhva-loka, the upper world; 4, Ghanodadhi-vāta-valaya; 5, Ghana-vāta-valaya; 6, Tanu-vāta-valaya; 7, Nigoda; 8, vāta-valayas; 9, seventh hell; 10, sixth hell; 11, fifth hell; 12, fourth hell; 13, third hell; 14, second hell; 15, first hell with three parts; 16, Sudaršana Meru; 17, Saudharma svarga; 18, Aišāna svarga; 19, Sānat-kumāra svarga; 20, Māhendra svarga; 21, Brahman svarga; 22, Brahmottara svarga; 23, Lāntava svarga; 24, Kāpiṣtha svarga; 25, Šukra and Mahāšukra svargas; 26, Satāra and Sahasrāra svargas; 27, Ānata and Prāṇata svargas; 28, Āraṇa and Acyuta svargas; 29, nine Graiveyaka svargas: 30, nine Anudiśa svargas; 31, the five Anuttara svargas; 32, Siddha-śilā

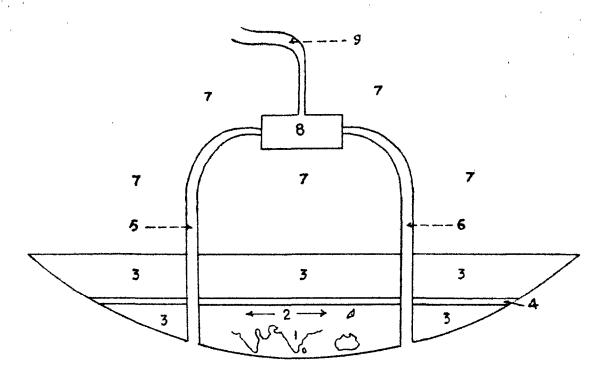


Fig. XLV. Bharata-kşetra. (After Muktyanand Singh Jain.) 1, part of the eastern hemisphere; 2, Ārya-khaṇḍa; 3, Mleccha-khaṇḍa; 4, Vijayārdha mountain; 6, river Gangā; 5, river Yamunā; 7, Himavat mountain; 8, Padma lake; 9, river Rohitāsyā

and the outer rarefied gases (ghanodadhi). The Siddha-silā or the space of the liberated souls is the summit of the cosmos in the form of a bi-meniscus convex lens with its concavity downwards. The portion, thence to the bottom, as broad as the waist-like part of the cosmos, is only inhabitated by trasa-jīvas or the mobile beings¹ and is called, therefore, the trasa-nāli, measuring 14 rajjus² in height and 7 in depth as the loka itself and 1 rajju in width as against the loka which measures in general 7 rajjus. The cosmos,

¹ The transmigrating souls, within which are not included the Siddhas who are emancipated, are either mobile (trasa) or immobile (sthāvara). Earth, water, fire, air and plants are immobile beings, all with the only sense of touch. The mobile beings, having a gradual increase in the senses of taste, smell, sight and hearing, may be termed as two-sensed and onwards. The five-sensed ones are all the celestial, human and hellish beings and partly the animals.

² Literally a rope, the *rajju* is a linear astrophysical measure, being the distance which a male celestial being flies in six months at the rate of 2,857,152 *yojanas* in one *samaya* or the shortest unit of time, though all this cannot be subjected to any mathematical computations.

which is 343 rajju cubes in volume, has in the central 100-yojana portion the manusya-loka accommodating all but the heavenly celestial beings who inhabit the svarga-loka above the manusya-loka and the hellish beings who are distributed in the seven-earth naraka-loka below the manusya-loka.

The central part of the cosmos, i.e. the manusya-loka, consists of innumerable continents or dvipas, each encircled by an ocean or samudra. These are of double the diameter of the preceding ones and are circular in shape.

Jambū, the first dvīpa, is the only continent which does not encircle any ocean or continent and is the only one round in shape. One hundred thousand mahā-yojanas⁴ in diameter, the Jambū has Mount Sumeru⁵ at the centre like the navel in the body. This continent has seven regions named Bharata (fig. XLV), Haimavata,⁵ Hari, Videha,⁷ Ramyaka, Hairaṇyavata and Airāvata⁵ divided by six mountains, namely Himavat, Mahā-himavat, Niṣadha, Nīla, Rukmin and Śikharin, all running east to west. Padma, Mahā-padma, Tigiñcha, Keśarin, Mahā-puṇḍarīka and Puṇḍarīka are the lakes situated on the top of these mountains respectively. It is these lakes that accommodate

- ¹ These earths or the narakas are situated one below the other, each surrounded by three kinds of air and space. The word earth is intended to indicate the particular nature of substratum which is solid like the earth. The infernal regions are not like the layers of heavens, which rest without any substratum like the earth.
- ² Jambū, the first continent, is encircled by Lavaņa ocean which itself is encircled by Dhātakī-khaṇḍa continent, the encircling ocean here being Kāla, which is in turn encircled by the continent Puşkaravara, which, i.e. the predecessor's name, has been taken by the encircling ocean, as has been done by all the oceans onwards.
- ^a The fourth and onward continents are Vāruņī-vara, Kṣīra-vara, Ghṛta-vara, Kuṇḍala-vara, Śaṅkha-vara, Nandiśvara, Aruṇa-vara, Aruṇābhāsa-vara, Kuṇḍala-vara, Śaṅkha-vara, Rucaka-vara, Bhujaga-vara, Kuśa-vara, Krauñca-vara, etc. And, to begin from the last backwards, the continents are Svayambhū-ramaṇa, Ahindra-vara, Deva-vara, Yakṣa-vara, Bhūta-vara, Nāga-vara, Vaiḍūrya-vara, Vajra-vara, Suvarṇa-vara, Rūpya-vara, Hiṅgulika-vara, Añjanaka-vara, Śyāma-vara, Sindūra-vara, Haritāla-vara, Manaḥ-śila, etc.
- ⁴ A measure of distance. 24 angulas or finger-tips, each equal to an inch in general, make 1 hasta or cubit, 4 hastas make a dhanus or cāpa, literally a bow, 2,000 dhanuses make 1 krośa, which may equal 2 miles, 4 krośas make a yojana in general, whereas 2,000 krośas make the mahā-yojana.
 - ⁵ For details, see below, page 521.
- The names in cosmography may significantly correspond to those in art and architecture.
 - This region is divided into three parts called Deva-kuru, Uttara-kuru and Videha.
- ⁸ This region, just like Bharata, is divided into six horizontally by a mountain called Vijayārdha and vertically by the two rivers; the division in the outer centre is Ārya-khanda, whereas the other five are Mieccha-khandas.

lotus-shaped islands inhabited by celestial families, which respectively are headed by celestial nymphs named Śrī, Hrī, Dhṛti, Kirtti, Buddhi and Lakṣmi. Across the seven regions flow in pair, with the first flowing eastwards and the next westwards, fourteen great rivers having thousands of tributaries each.

Dhātakī-khaṇḍa, the second continent, is divided into East and West by two mountains running from north to south with the ends touching the high shores of the two oceans Lavaṇa and Kāla. Each of the East and the West divisions has all the arrangement as there is in Jambū, i.e. there are two sets of regions, mountains, Merus, etc. The mountains here run midway between the regions as the spokes in a wheel and the regions are of the shape of open space in the wheel.

Puşkara-vara, the third, is the only continent divided into two halves by a circular mountain Mānuşottara running around the continent and called so because human beings are found only up to it. In the inner half, there are, just as in Dhātakī-khaṇḍa, two Bharatas, two Himavats, two Merus, etc., whereas, in the outer half and also in the continents onwards there is no division into regions, etc. All this means that human beings reside only in the two-and-a-half continents in the centre of the middle world and also of the cosmos. This also means that there are five sets, each with seven regions, six mountains, fourteen rivers, one Meru, etc.

It is worth mentioning that the Bharatas, Videhas (excluding the Deva-kuru and Uttara-kuru parts) and Airāvatas, five each, are the Regions of Labour or *karma-bhūmis* where one has to adopt any of the six kinds of occupations to lead his life, whereas the Haimavatas, Haris, Deva-kurus, Uttara-Kurus, Ramyakas and Hairanyavatas, five each, are the Regions of Enjoyment or *bhoga-bhūmis* where the objects of enjoyment are provided by the *kalpa-vṛkṣas* or desire-fulfilling trees.

Kṣīra-vara, the fifth ocean, is remarkable for its waters, vesselfuls of which are accustomed to be taken by Indra for the abhiṣeka or the ceremonial bath of the baby Tīrthankara, and wherein is deposited the hair of the Tīrthankara after he plucks it out on the occasion of his dīkṣā or renunciation. Nandīśvara, the eight (below, p. 524), Kundala-vara, the tenth, and Rucaka-vara, the thirteenth, are known for their akṛtrima caityālayas (below, p. 526)

¹ They are Gangā, Sindhu, Rohita, Rohitāsyā, Harit, Harikāntā, Sītā, Sītodā, Nārī, Narakāntā, Suvarņa-kūlā, Rūpya-kūlā, Raktā and Raktodā.

or the natural temples. Some continents, including the second, Jambū, have pātāla-nagarīs or underground cities inhabited only by the celestial ones.

The celestial beings or Devas are of four orders, namely Bhavana-vāsins or the residential, Vyantaras or the peripatetic, Jyotiskas or the stellar and Vaimānikas or the heavenly ones. Of these, the Bhavana-vāsins have their residence in the manusya-loka and partly in the naraka-loka. They have Jina-caityālayas as a component part of their mansions, which are akrtrima or natural and šāśvata or eternal. The Vyantaras have their dwelling-places in the upper hard part of the first earth beyond the innumerable islands and oceans, but the Rāksasa class of them resides in the panka-bahula or muddy part of the same earth. The stellars are characterized by incessant motion around the Merus, whereas outside the Mānusottara they are stationary. Out of these, the suns and the moons have Jina-caityālayas in their vimānas.

The Vaimānikas are the only celestial beings to reside in the upper world called svarga-loka which comprises sixteen kalpa-vimānas, nine graiveyaka-vimānas, nine anudiša-vimānas and five anuttara-vimānas, altogether thirty-nine. Most of those residing in the kalpa-vimānas and the graiveyaka-vimānas and all the rest are, by nature, Jinendra-bhaktas or devoted to the Jina.

The one hundred Indras or the chiefs¹⁰ comprise only the celestial kings, except the two, i.e. one of the human beings and one of the animals,

- ¹ For the detailed study of the second Jambū, see G.L. Amar, 'Dvitīya Jambū-dvīpa', Anekānta (Hindi quarterly), XXII, 1, Delhi, 1969, pp. 20-24.
- ² They are of ten classes: Asura, Nāga, Vidyut, Suparņa, Agni, Vāta, Stanita, Udadhi, Dvīpa and Dik, each with the suffix kumāra.
- * They are of eight classes: Kinnara, Kimpuruşa, Mahoraga. Gandharva, Yakşa, Rākşasa, Bhūta and Piśāca.
 - 4 They are of five classes: suns, moons, planets, constellations and scattered stars.
- ⁵ Those which make the beings residing in them feel as possessing merit are called *vimānas*, and those who live in the *vimānas* are called Vaimānikas: the word *vimāna* does not mean here a chariot or a car moving in the air or in the sky; it is an absolutely fixed abode, shaped like a *vimāna* as anciently conceived
- Saudharma, Aiśāna, Sānat-kumāra, Māhendra, Brahman, Brahmottara, Lāntava, Kāpiṣṭha, Šukra, Māha-śukra, Šatāra, Sahasrāra, Ānata, Prāṇata, Āraṇa and Acyuta.
- ⁷ Sudaráana, Amogha, Subuddha, Payodhara, Subhadra, Suvisala, Sumanas, Saumanasa and Priyankara.
- * Lakşmi, Lakşmi-mālika, Vairevaka, Rocanaka, Soma, Soma-rūpya Anka, Palyanka and Āditya.
 - * Vijaya, Vaijayanta, Jayanta, Aparājita and Sarvārtha-siddhi.
- ¹⁰ The one hundred Indras are enumerated as: Bhavanālaya-cālīsā Vyantara-devāņa horhti battīsā/Kappāmara-caubīsā Camdo Sūro naro tirīvo.

namely the lion. The Yakşas, Yakşis, Śāsana-devas, Śāsana-devis, Dik-pālas, Kṣetra-pālas, Bhairavas, Vidyā-devis, Sarasvatī, Lakṣmī, Gaṅgā, Yamunā, apsarases, dundubhi-vādaka, cāmara-dhārins, cāmara-dhārinīs, etc., all being the celestial ones, and the human figures like Vidyādharas, Bhaktas, etc., can be seen depicted as attendants to the Tīrthankaras or in various parts of the temple.

SYMBOLIC TEMPLES

The temple in itself is a symbol, though in a general sense. In particular the temple can be seen in various architectural formations like those of Nandīśvara-dvīpa, Aṣṭāpada (fig. XLVI), etc., but some of the formations are only described in the canons and are nowhere physically represented.

Some of the formations like $st\bar{u}pa$, caitya- $v\bar{a}sa$, $nis\bar{i}dhik\bar{a}$, etc., may or may not be taken directly into the category of temples as such, but, after all,

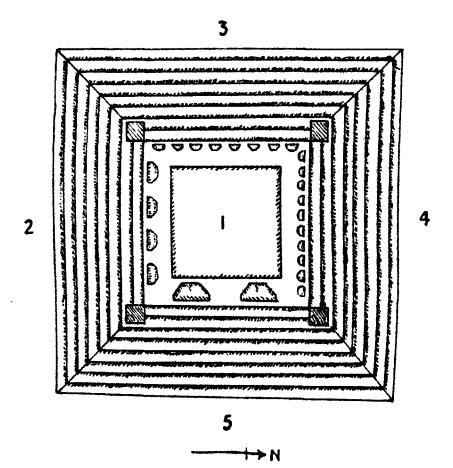


Fig. XLVI. Aştāpada. (After P.O. Somapura.) 1, sanctuary; 2 to 5, eight steps

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being the places of worship they could be dealt with under the present heading.

CATURVIMSATI-JINĀLAYA

The caturvinisati-Jinālaya is a set of twenty-four deva-kulikās or deva-kosthas (fig. XLI, p. 511), literally the small sanctuaries, each with a Tirthankara serially installed in it, starting from the southern jamb of the eastern gate and ending with the same jamb of the western gate, so as to form three rows of eight each, the central one facing the main sanctuary in the temple. The Tirthankara, whoever he is in the main sanctuary, would not be repeated but be replaced by Sarasvatī, the goddess of learning.

This type of temples has been very popular right from the medieval period to this day, though the arrangement of the small sanctuaries can be seen varying on plan. The caturvimsati-pata or a panel depicting the twenty-four Tirthankaras may be taken to be a miniature caturvimsati-Jinālaya, which can be seen also in the rock-cut form.

THE MERUS

There are five Merus, named Sudarśana, situated in the centre of the Jambū continent, Vijaya in the east and Acala in the west of Dhātakī-khanda and Mandara in the east and Vidyun-mālin in the west of the inner half of the Puṣkara-vara. All the five are situated one each in the Videha-kṣetras and have one and the same characteristics, except slight differences in height, the one in the Jambū being the highest and as such called Sumeru instead of Meru.

The Sudarsana, being 1,000 yojanas under and 95,000 yojanas above the ground level, touches the upper level of the lower world and lower level of the upper world. Its diameter decreases from 10,090 yojanas and the eleventh of a yojana at the lowermost level to 10,000 yojanas at the ground level where it is encircled here by the Bhadra-sāla forest. Therefrom at the height of 500 yojanas it again decreases by 500 yojanas to make the Sumeru encircled here by the Nandana forest. Then at the height of 60,500 yojanas the decrease again is the same and the encircling forest here is Saumanasa. Thence at the height of 36,000 the decrease is of 494 yojanas, where the encircling forest is Pānduka, and, whereform rises the 40-yojana cūlikā or

crest with the diameter of 4 yojanas at the top. Full of jewels called haritala, vaidurya, sarva-ratna, vajra, padma and padma-rāga, the circumference of the Meru changes successively at the height of every 16,500 yojanas. At the bottom the Meru has four Vakṣāra-giris in the subdirections. Shaped like gaja-danta or the tusk of an elephant, these mountains touch the larger ones called Mahā-śaila, Nīlādri, Niṣadha-parvata and Nandana-śaila.

Each of the four forests has four caityālayas, each one in the four directions; a Meru, thus, has sixteen, and the five Merus eighty caityālayas all being akrtrima or natural as well as śāśvata or eternal, as are the Merus themselves. The Bhadra-śāla forest has five divisions called Bhadra-śāla, Mānusottara, Deva-ramaņa, Nāga-ramaņa and Bhūta-ramaņa, whereas the Nandana, the Saumanasa and the Pāṇḍuka have only two each.

The Pānduka forest is encircled by an edge-railing embellished with flags and flanked by multistoreyed mansions. Having jewelled gopura structures, the railing is 2 krosas in height and 500 dhanuses in width. The forests of Pānduka are full of various trees, animals and excursionist couples of Vidyādharas and celestial ones. They have in the four directions crescentic slabs, each one 100 yojanas in length, 50 yojanas in width and 8 yojanas in height. The one in the north, called Pānduka-śilā, placed north-south in length and made of gold, is otherwise said by Saggayani to be 4 yojanas in height, 500 yojanas in length and half the length in width. At the centre of this slab is placed a resplendent simhāsana flanked by a bhadrāsana on either side, all the three asanas or seats being furnished with the auspicious equipments like white parasol, flywhisk, etc. It is this Panduka-sila where on the simhāsana the baby Tirthankara from the Bharata region is given abhişeka or the lustral bath by the Indras-Saudharma and Aisana seated on the bhadrāsanas respectively in the south and north. Placed in the agneya subdirection with east-west length and made of silver, the Pandu-kambala-sila is occupied by the baby Tirthankara from the Apara-videha Region. Made of gold, the Rakta-śilā is placed in the nairrtya with north-south length, whereas the blood-red Rakta-kambala-śilā is placed in the vāyavya with eastwest length, both having the baby Tirthankaras respectively from the regions called Airāvata and Pūrva-videha. In the east of the Pānduka forest near the cūlikā there is a 30-krośa circular prāsāda facing the east. Lohita, this prāsāda, is well-furnished and has in its central part a pleasure-mountain The Lohita is occupied by Soma, the Loka-pāla guarding the ot krīdā-śaila. Likewise are the prāsādas named Añjana in the south, eastern horizon.

¹ Tiloya-pannatti, IV, 18 21.

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Hāridra in the west and Pāṇḍuka in the north, respectively inhabited by Yama, Varuṇa and Kubera, the Loka-pālas guarding the respective horizons each. The Pāṇḍuka forest also has in each direction four *Jinendra-prāsādas*, each 100 krośas long and 75 krośas high.

The Saumanasa forest, 36,000 yojanas downwards from the Pānduka forest, is the third from the bottom. This forest, 500 yojanas in width, is provided with the great railing, etc. Here are four prāsādas named Vajra, Vajra-prabha, Suvarna and Svarna-prabha, which are of the dimensions double that of the prāsādas in the Pānduka forest and are occupied by the same Loka-palas respectively. In this forest in the subdirections there are sixteen puskarinis or lotus-pools, each accommodating in the centre a vihāra-prāsāda or mansion for recreation. A vihāra-prāsāda, 125 krošas in height and half that in width, has in the centre a grand simhāsana for Saudharma Indra or the lord of the heavenly celestial ones, which is flanked by other simhāsanas, four for the Loka-pālas, one for the Pratīndra, eight for the agra-mahisis or the chief consorts of Indra, thirty-two thousand for the prayaras or the elder ones, eighty-four hundred thousand for the sāmānikas or those equal in status but not in authority, twelve hundred thousand for the pārisadas or courtiers, fourteen hundred thousand for the madhyamapāriṣadas or courtiers of the second rank, sixteen hundred thousand for the bāhya-pārişadas or courtiers from outside, thirty-three for the trāyastrimsas or ministers, six for the mahattaras or chamberlains, one for the mahattari or lady chamberlain and eighty-four thousand for the anga-raksakas or body-The sixteen lotus-ponds are named as Utpala-gulmā, Nalinā, Utpalā guards. and Utpalotpalā in the āgneya, Bhringā, Bhringa-nibhā, Kajjalā and Kajjalaprabhā in the nairrtya, Śri-bhadrā, Srī-kāntā, Śri-mahitā and Śri-nilayā in the vāyavya and Nalinā, Nalina-gulmā, Kumudā and Kumuda-prabhā in the aiśāna. This forest also has four Jinendra-prāsādas like those in the Pānduka forest. Here each direction and subdirection have a kūta or peak, one 100 yojanas high and the same in width at the bottom. On these $k\bar{u}tas$ reside respectively the eight Kanyā-kumārīs named Meghankarā, Meghavatī, Sumeghā, Meghamālinī, Toyandharā, Vicitrā, Puspamālā and Aninditā.

The Nandana forest is again of the same characteristics in general, except that the dimensions are double those in the Saumanasa forest. The Bhadra-sāla forest also resembles those situated upwards. The dimensions here are four times those in the Pānduka forest.

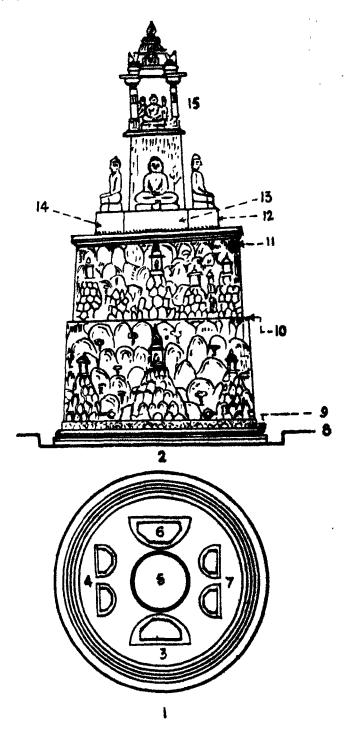


Fig. XLVII. The Meru. (After P.O. Somapura.) 1, plan of the Meru: 3, 4, 6, and 7, four simha-pithas called siddha-siläs; 5, eternal Jina-caityas or the four-fold image of Tirthankara on the cülikā; 2, side-elevation of the Meru; 8, Bhadrasāla forest; 9, Nandana forest; 10, Saumanasa forest; 11, Pāṇḍuka forest; 12 to 14, pithas of the Tirthankara; 15, as 5 above

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Depiction of Meru was perhaps nowhere done in architecture, but occurs in plastic art¹ and painting. It is actually the caityālayas and the Pāṇḍuka forest with the four silās which make the Meru significant.

The word Meru may mean here a mountain (fig. XLVII), but in most of the canons of achitecture it is described as a type of prāsāda, mostly multistoreyed. According to the Brhat-samhitā (LVI, 20) a type of hexagonal buildings has twelve storeys, variegated windows and four entrances and is 52 cubits wide and of forty-five kinds. There are some Jaina records, both epigraphical and literary, which mention temples having been made and called after the Meru, but no traces of this particular type of building have as yet been seen. Again, Bühler suggests that the suffix mer seen in the nomenclature of quite a few cities in Rajasthan, e.g. Ajmer, Jaisalmer, Barmer, etc., represents the meru-type of prāsāda, i.e. the Jaina temple which might have been built by someone whose name prefixed to meru gave the name to the concerned city. The suggestion is plausible, but the suffix may have come from maru, 'desert'.

NANDĪŠVARA-DVĪPA

Nandiśvara-dvipa (above, p. 518), the eighths continent in the middle world, is the most significant out of the innumerable continents except the two-and-a-half ones. Just in the middle of the two rims of the circular continent are mountains, black in colour, therefore called Afijanas, named Devaramana in the east, Nityodyota in the south, Svayamprabha in the west and Ramaniya in the north. Each of the Afijanas has again in each direction a square lake which accommodates a mountain called Dadhi-mukha. White as curd and circular in shape, it has on its top tata-vedīs or edge-railings and parks. In each of the two outer corners of the four lakes is a golden circular mountain called Ratikara. That is, there are four Afijanas, sixteen

- ¹ U.P. Shah, Studies in Jaina Art, Banaras, 1955, pp. 117-18. He incorrectly names one Meru as panca-meru in fig. 78, as he does also in the text.
 - ² Acharya, op. cit., pp. 512-15.
 - * Journal of Royal Asiatic Society of Bengal, New Series, VI, p. 318.
- ⁴ G. Bühler in *Indian Antiquary*, XXIV, p. 164. In addition to many examples given by Bühler may be mentioned *Jaya-meru-Śri-Karana-mangalam*, E. Hultzsch, 'Inscriptions of Rājarāja P, no. 50, South Indian Inscriptions, III, p. 103.
 - * Not the last, as U.P. Shah says, op. cit., p. 118.
- * The Nandlivara-kalpa in the Vividha-tīrtha-kalpa of Iinaprabha-Sūri, Santiniketan, 1934, pp. 48-49, slightly differs in naming the mountains, etc.

Dadhi-mukhas and thirty-two Rati-karas, together numbering fifty-two. Each lake has its name: Nandā, Nandāvatī, Nandottarā and Nandi-ghoṣā in the east; Arajā, Virajā, Aśokā and Aparājitā in the south; Vijayā, Vaijayantī, Jayantī and Aparājitā in the west; and Ramyā, Ramānujā, Suprabhā and Sarvatobhadrā in the north.

Each of the lakes in each direction has a forest respectively of ašoka or Jonesia Asoka Roxb, saptacchada (saptaparna) or Alstonia Scholaris, campaka or Michelia Campaka and āmra (cūta) or Manglifera indica. The forests make a total of sixty-four. Peripatetic or the Vyantara-Devas with their families reside in the sixty-four prāsādas or abodes which are situated one each in the central part of the forest. The prāsādas are square on plan and twice the length in height.

On the top of the fifty-two mountains are, one each, the dvāpañcāśat akṛtrima-caityālayas.¹ Each of these natural temples is 100 yojanas in length, half as wide and 70 yojanas high and has a door in each direction. Within the temples are maṇi-p̄ṭhakas or jewelled platforms, 16 yojanas in length and width and 8 yojanas in height. On the platforms are devacchandakas or the diases of jewel with their length and width exceeding those of the platforms. On the diases are placed one hundred and eight eternal images of the Tīrthaṅkaras seated in paryaṅka-posture. Made of jewels, the images are flanked each by two Nāgas, two Yakṣas, two Bhūtas, two pitcher-carriers and an umbrella-bearer. On the diases are also incense-burners, wreaths, bells, the eight maṅgala-dravyas or auspicious symbols, banners, festoons, baskets, boxes and seats as well as sixteen ornaments as full pitchers, etc. There are mukha-maṇḍapas or entrance-porches, prekṣā-maṇḍapas or theatre-pavilions, akṣa-vāṭakas or arenas, maṇi-p̄ṭhakas, stūpas, statues, caitya-trees, Indra-dhvajas and lotus-lakes in succession.

In the fifty-two caityālayas assemble numerous Devas to celebrate the eight-day function or āṣṭāhnika-parvan thrice a year; the custom even today prevails amongst the Jainas. This function falls on the last eight days of bright fortnight of the months Āṣāḍha, Kārttika and Phālguna. The Nāndīśvara-pankti-vrata, referred to in the Bṛhat-Jaina-śabdārṇava, seems to be the same

¹ The number is fifty-two only and not more, as Shah suspects. His 'Central mountain', which also has 'Sāśvata-Jinālayas on it,' is nothing but the Añjana without the inclusion of which the total cannot come to fifty-two. The early texts referred to by him in this context also do not support his suspicion. See Shah, op. cit., p. 120.

² Brhat-Jaina-Śabdarnava, 11, Surat, 1134, p. 512.

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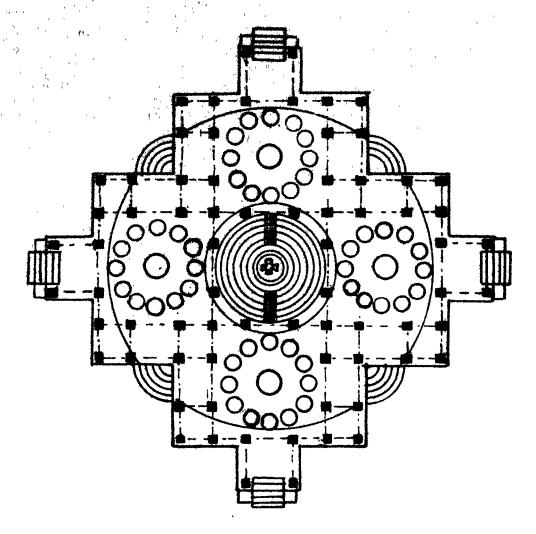


Fig. XLVIII. Nandiśvara-dvipa-prāsāda. (After P.O. Somapura.)

as the eight-day function falling thrice a year. A similar Nandīśvara-tapas practised by the Švetāmbaras along with pūjā of the Nandīśvara-paṭa is referred to in the Pravacana-sāroddhāra.

Thakkura Pheru does make a provision for the dvāpañcāsat Jinālaya type of temple which is a set of fifty-two small sanctuaries (fig. XLVIII) including of course the main one which would find its place in the centre (fig. XLIX), with seventeen each on its both the sides and eight on the front and nine in the back sides. This number, fifty-two, resembles that of the Jinālayas in the Nandīšvara which has, unlike this one, its own design according to cosmography and likewise to the architectural tradition, but

¹ Special reference to the commentary by Siddhasena-gani, Bombay, 1952, gatha 1915.

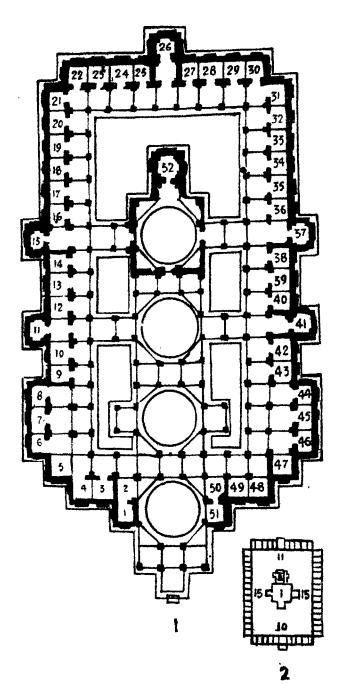


Fig. XLIX. Variants of Nandiśvara-dvipa-prāsāda. (After P.O. Somapura.) 1, distribution of fifty-two sanctuaries; 2, simplified presentation of the fifty-two sanctuaries

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there is no other go but to conclude that this type of temple is a simplified form of the Nandiśvara-dvipa type of temple.

Nandi-sāla and Nandisa, along the twenty-five types (above, p. 513), suggest an architectural representation of this type of temple, though, with no description available, it hardly serves any purpose. Also (above, p. 513) are listed fifty-two Jina-prāsādas which may be taken to be the ones in the Nandisvara-dvīpa; then only could be known the names with a few details of these caityālayas.

Nandisvara-dvīpa has various representations in art by way of models in stone or bronze, mosaic work and painting, but in architecture as such it seems to have taken shape only in the last century when two temples of this type were built on the Satrunjaya hill in Gujarat. These are interesting as they have, in addition to the fifty-two, one more sanctum in the centre to represent the Satrunjaya hill. Recently has been built up by the Digambaras a large Nandisvara-dvīpa Jinālaya at Madhuban near Parasnath hill in Bihar. So far as the miniature representations are concerned, the Digambaras put fifty-two small figures of the Tīrthankaras on a four-tiered vedī or platform or in a miniature shrine, both the types being four-faced, whereas the Svetāmbaras represent miniature shrines in four groups of thirteen each, carved in relief on a stone plaque or in metal and arranged in different artistic ways.

THE SAMAVASARANA

The Tirthankara* would lay a sermon only inside the samavasarana or an auditorium fascinatingly planned by Kubera under the orders of the Indra of Saudharma Heaven. The samavasarana must vanish with the Tirthankara shifting to another place, where a fresh samavasarana would be built up. The structure, better called a vast park-cum-auditorium, is circular like the solar disc and spreads over 12 yojanas.4

- ¹ T.N. Ramachandran refers to a miniature Nandisvara-dvipa in stone, which is shaped like a vimāna superimposed on a square base, and has for each side an arched niche. The finial surmounts the whole giving it the dignified appearance of a Jina-prāsāda. See Tiruparuttikunram and its Temple, Madras 1934, p. 181, plate XXI, fig. 4.
- ² J. Fergusson, *History of Indian and Eastern Architecture* (revised edition), Delhi, 1967, II, pp. 29-30, fig. 279. A full description of the temples is given there.
 - The Tirthankaras must be born only in the karma-bhumls and not in the bhoga-bhumis.
- The spread goes on reducing gradually in the case of every succeeding Tirthenkara, except in the Videhas.

Its lofty plinth is reached by circular flights of two thousand steps, each step 1 cubit high. On reaching the top one would find wide avenues with railings on both the sides. All the four avenues start with each point, cross the ground of blue gems and lead towards the centre. The railings are made of crystal and provided with doorways, above which arches and flags and festoons produce a pleasing effect.

Then comes the compound-wall called dhūli-śāla, with four gates, Vijaya, Vaijayanta. Jayanta and Aparājita, one each in the four directions; they are three-storeyed structures, adorned with the auspicious symbols, the nine jewels and large effigies carrying incense-burners. The gates have the makara-torana at the exterior and ratna-torana at the interior; at the middle of each side is a theatre-hall; the Devas or celestial ones holding rods of jewel guard the gates.

Enclosed by the dhūli-śāla compound is the region called caitya-prāsādabhūmi, 1 kroša by five-sixths of a kroša in dimensions. This is the wide band that lies between the first circle and consists of palaces between the first circle and the railing on the inner side. The caitya-prāsāda-bhūmi, attributive of its name, consists of palaces with a Jinālava placed between every fifth of them. The four avenues continue here too and are flanked by theatres and dancinghalls. At each of the four places where the avenues reach this region, there is a huge column called māna-stambha, literally the pride-pillar, which rises up on They are reached by a flight of sixteen a platform comprised of three terraces. steps, eight for the lower terrace and four each for the intermediate and the top ones. The platform is surrounded by three enclosures with doors facing the four cardinal points and opening on to four beautiful lakes filled with crystal-clear water. A railing provided with gates, steps made of jewels and two appended pools are the prominent features of each lake. The height of a mana-stambha is twelve times the height of the body of the Tirthankara concerned and is divided into three segments, the basal segment with vajradvāras or the doors too hard, as a thunderbolt, to be perforated, the circular second one made of sphatika or crystal and the top one of vaidūrya or cat'seye. All round there are flywhisks, bells, rattles, string of gems, banners, etc. On the top of the māna-stambha there is a Tirthankara image in each direction brought by Indra for this casual installation specially from some akrtrima caityālaya, all of them with eight prātihāryas or attending symbols, namely the asoka-tree, simhāsana, triple parasol, halo, divya-dhvani, heavenly shower of flowers, sixty-four camara-dhari Yaksas and drum-beaters. The railing bounding this region on its inner side is provided with four gates, one for CHAPTER 36] ARCHITECTURE

each cardinal point. Within this railing there is a region of water known as khātikā-bhūmi. Full of crystal-clear water and water-lilies and water-beings, the khātikā-bhūmi is provided with steps made of precious stones.

Bounding the region of water on its inner side, there is again a railing which encloses a forest called valli-bhimi. This, the third region, with dimensions twice those of the first region, is full of pleasant scenery and wooded bowers and raised seats in the midst of clear spaces. The forest is bordered by a compound-wall, second in the structure, which is provided by tower-like gateways, one facing each cardinal point and decorated with paintings of animals and female figures and guarded by Yaksas.

Enclosed by the second compound-wall is a garden or upavana-bhūmi. With wooded avenues of aśoka, campaka, cūta and saptaparṇa, this region, fourth in the structure, has the dimensions twice those of the first region. Here too are theatres where dances and music are a permanent feature. The caitya-vṛkṣas or tree-shaped structures also are the very prominent features here. The third vedikā or compound-wall borders this region inside.

With a row of fluttering flags along its four gates, like those of the earlier one, this wall gives the region encircled by it the name *dhvaja-bhūmi* or the region of flags, the dimensions of which again are twice those of the first one. Numbering in millions the flags bear specific marks of lion, elephant bull, *garuda*, peacock, moon or a piece of cloth, sun or a garland, swan, lotus and *cakra*. The compound-wall bordering the interior here resembles the *dhūli-śāla* for the provision of gates and music-halls but is double in dimensions.

Then the spectator's gaze falls on the illuminating wish-trees scattered about in the wood in elegant confusion, all along the kalpa-vrkṣa-bhūmi, the sixth region in the structure. The ten kinds of these trees or the kalpa-vrkṣas are significantly called pānānga, tūryānga, bhūṣanānga, vastrānga, bhojanānga, ālayānga, dīpānga, bhājanānga, mālyānga and jyotiranga. Recessed by theatres and music-halls the wish-trees shelter golden platforms on which are installed the images of the Tirthankaras. This region, of dimensions twice those of the first region, is bordered inside by the fourth vedikā, the four gates of which are guarded by Nāga-kumāras.

Now one would get into the region of mansions called bhavana-bhūmi, the seventh and last of this type which has the same dimensions as those of the first one. Consisting of innumerable mansions and other habitations

built of precious stones and metals, this region has in each of the four cardinal avenues a line of nine stūpas named loka, madhyama-loka, mandara, graiveyaka, sarvārtha-siddhi, siddhi, bhavya, moha and bodhi respectively. In the stūpas are enshrined images of the Tirthankaras and the Siddhas; they have a hundred makara-toranas between every two of them. The compound-wall at the interior here is called ākāša-sphaṭika-šāla because it is made of white crystals. It resembles in all the ways the dhūli-šāla, but here the four gates are guarded by Kalpa-vāsins or the heavenly ones.

Further up, one would step into the clean open place of 1 yojana by 1 yojana, where in the middle is situated the circular auditorium called śri-mandapa or lakṣmiṣvara-mandapa. The heart of the samavasarana, this auditorium is divided into the twelve koṣṭhas or compartments of equal dimensions, following a clock-wise order and falling three each in between the four cardinal avenues, the dividing walls, therefore, being sixteen in number. Made of crystal, the walls are supported by golden pilasters. The audience is supposed to have seats compartment-wise, i.e. respectively, all the saints including the ganadharas or main disciples of the Tirthankara; female Kalpavāsins; women including the āryikās or nuns; damsels of the stellar celestials; female peripatetics; female Bhavana-vāsins; male Bhavan-vāsins; male peripatetics; stellar celestials; male Kalpa-vāsins; men including the kings, chieftains, etc.; and animals.

Right in the centre of the samavasarana is the cottage of fragrance known as gandha-kuți, separated from the circular śri-mandapa by a railing which is the fifth and last and similar to the fourth compound-wall in the structure. Supposed to be a lofty platform for the preaching Tirthankara, the gandha-kuțī, itself being square, stands on three circular pīțhas or podia placed one above the other. Resembling those of the māna-stambhas referred to above, these podia are made of gems and decorated with various motifs and auspicious symbols and have in all in the four directions Yaksendras standing with dharma-cakras on their heads. The basal podium has sixteen flights of sixteen steps each. Four of the flights start from the cardinal avenues, whereas the rest begin from the twelve compartments wherefrom the listeners like ganadharas get on this podium and after circumambulating on it and offering worship to the Tirthankara return to their respective compartments. The intermediate podium is embellished with gemmy staffs having at the top the banners with emblems of lions, bulls, lotuses, cakras, garlands, garudas and Artistically placed here are the incense-vases, nine nidhis or elephants. treasures, objects for worship and the auspicious symbols. This podium, like

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the top one, has an eight-step flight facing each cardinal point. It is the third podium over which is centrally placed the gandha-kutī itself, which, attributive of its name, is ever fragrant with many kinds of incense, e.g. gošīrsa, malaya-candana, kālāguru, etc. Flywhisks, rattles, strings of gems. banners and lamps are some of the decorative members of the gandha-kuti. On a grand simhäsana placed right in the centre of the gandha-kutī and embedded with all the precious stones and gems of the world and the heavens put together, sits the Tirthankara on a blossomed thousand-petalled lotusflower, without however touching it, but suspended in the air about four fingers above it. Shown near him is the asoka-tree and above him three white parasols. Sixty-four Yaksas attend on him with flywhisks in hand. Behind him shines the resplendent halo. In the sky rises the sound of celestial drums. He now fully deserves the epithet Tirthankara to appear to be looking in all the four directions, though he only sits facing the east. When he speaks, he speaks in Sarvartha-magadhi language which resembles the roar of surging His speech is distinctly heard by every one present because it is produced independently of the movements of the glotis and is for that reason termed anaksari or without letters. The ganadharas, who interpret the speech to all assembled, arrange all his teachings under twelve main heads called dvādašānga or dvādašāra, the last of which, named pūrva, has fourteen sections. After the speech is over Saudharmendra summons his retinue of dancers to express his feelings. And, then the Tirthankara proceeds on his divine mission. and the samavasarana is dispersed, to be planned afresh wherever his next halt is to take place.

The mythological symbols like samavasaraṇa, māna-stambha, gandha-kuṭī, Aṣṭāpada, etc., the cosmographical ones like the Meru, Nandiśvara-dvīpa and so on, as well as those of iconographic nature, do meagrely correspond to the canons, even to the classical texts which actually serve as canons particularly in the case of symbolism for some reason or the other. As a matter of fact, symbolizing even in a large structural form the vast and complex area like the samavasaraṇa or Nandiśvara-dvīpa is more or less impossible for an architect or a sculptor to achieve.¹

GOPILAL AMAR

¹ The line-drawing illustrations in this chapter have been adapted from: Vatthu-sāra-payaraņa, ed. Bhagwandas Jain (above, p. 495, n. 5); Dipārņava by Viśvakarman, ed. P.O. Somapura (above, p. 495, n. 1); and Bra. Muktyanand Singh Jain, Moksa-šāstra-kaumudī, Muzaffarpur, 1957.

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Part X ART-OBJECTS IN MUSEUMS

CHAPTER 37

MUSEUMS ABROAD

BRITISH MUSEUM, LONDON

Mathura and belong to the Gupta period, circa fifth century. Among them there are three heads of the images of Tirthankaras carved out in white-spotted red sandstone. In all these the hair of the Tirthankaras is arranged into spiral curls and twirled towards the proper right. The almost round face, bow-shaped eye-brows, broad cheeks and the full lips reveal the artistic genius of the Gupta craftmen of the Mathura region. In a single example the hair of the Jina is arranged in receding tiers demarcated by lines. In the beautiful bust of a Tirthankara image the hair of the deity is arranged in schematic curls (plate 315A). He bears a śrīvasta-mark on the chest as is found in the contemporary Gupta sculptures from Mathura and elsewhere. The elaborate lotus-halo behind the head of the god, surrounded by a beaded border and scalloped design on its outer rim, indicates the lingering of the Kushan traits in Gupta sculpture.

Central-Indian Jaina sculpture of the medieval period is well-represented in the collection. In one image an eight-armed Yakşī is shown seated in lalitāsana-pose on a lotus issuing from an inscribed pedestal (plate 315B). She holds a garland of flowers in her uppermost hands held behind her crowned head. In one of her right hands she holds a disc with a fluttering tassel and her two hands are held in abhaya- and varada-poses. In her left hands she carries a circular mirror, a conch and probably a cup, now partly damaged. She is flanked by a female attendant on either side. A vāmanikā playing on vīņā stands on the right, and an elephant, the vāhana of the Devī is shown on her left near the knee. Two garland-holding damsels are depicted flanking her

An almost similar attitude of holding the garland in the upper hands is also shown in the image of Yoga-Nārāyana from Didwana. See S. Singh and D. Lal, Catalogue and Guide to Sardar Museum, Jodhpur, Jaipur, 1960-61, p. 8, plate 6.

^{*}Cf. the image of Jaina Kubera from Banst in the Udaipur Museum, P. Solanki, Handbook to Victoria Hall Museum, Udaipur, Jaipur, pp. 17-18, plate VI.

lotus-halo. An image of the Tirthankara seated in meditation on a lotus and flanked by a cauri-bearer is shown at the top. The base in front bears the name of the goddess as Sulocanā. The image is a sublime product of circa ninth century.

Another contemporary image hailing from the same region and labelled as Dhrti is seated at ease on her mount, probably Garuda, shown in aligha-pose with hands joined near the chest in adoration (plate 316A). She holds in her right hands a bunch of flowers, a rod-like object, a rosary and again a flower, while her left hands carry a few lotuses, a serpent and a battle-axe. Her two lowermost hands, now broken and lost, were probably held in abhaya- and varada-poses. The hair of the goddess is arranged in a big bun decorated with flowers, as also shown in contemporary sculptures from central and eastern India. A female attendant stands in tri-bhanga-pose on either side of the goddess and vinā-player is depicted flanking her lotus-halo in a graceful attitude. An image of a Tirthankara with an attendant on his either side is shown in dhyāna-mudrā at the top in the centre. The image, though now badly damaged, is of much iconographic importance.

A composite image from the same region and of the same date shows a Yakşa and a Yakşī seated side by side in a niche between two decorated pilasters (plate 316B). The figures are two-armed; their right hands, though partly broken, are held in abhaya-mudrā, while the left carry a citron (damaged). An interesting feature in this image is that three dwarfs are depicted as supporting the panel having the figures of the semidivine couple. The female musicians playing on vīnā-like instruments are depicted on either side of the central figure. The top of the main panel has a niche with a seated image of Tīrthańkara and crowned by the finial of a spire including the ribbed āmalaka showing on either side a pair of garland-holding Vidyādharas flying towards it. The base bears a one-line inscription Anantavīrya, probably used for the Yakşa figure.

An image of Jaina Yakşī, probably representing Padmāvatī, holds clockwise the hilt of a sword (damaged), a cobra, a shield and a lotus in her

Garuda, when he carries Visnu or Lakşmi-Nărâyana, Vaisnavi (one of the Sapta-Mătrkās) and the Jaina Yakşi Cakreśvari is always shown seated in the alidha-pose.

³ B. N. Sharma, 'Unpublished Pāla and Sena sculptures in the National Museum, New Delhi', East and West, XIX, 3-4, pp. 413-14, figs. 1 and 2.

² Stylistically, the two Devi images probably belong to the Sohagpur region in Madhya Pradesh, from where several inscribed images are displayed in the Dhubela Museum. Cf. S.K. Dikshit, A Guide to the State Museum, Dhubela, Nowgong, 1957, fig. XA.

four hands (plate 317A). She stands in triflex pose under a three-hooded cobra with the head slightly inclined towards right. The high karanda-mukuta, necklace and waist-band and the delicate modelling of the body-contours suggest that the image was fashioned by a gifted Paramāra artist in the Malwa region in the tenth-eleventh century. A snake, the mount of the Devi, is depicted as crawling near her feet. The attending figures shown on either side of the goddess are completely damaged. A miniature image of a Tirthankara with attendants is depicted above the central hood of the Yaksi.

The worship of Sarasvati was equally popular among the Brāhmaņists, Buddhists and Jainas. In Jainism she is the Yakṣī of Padmaprabha, the sixth Tirthankara. Some medieval images of the goddess have been found at Pallu, Ladnun and Deogarh. A white marble image of Sarasvati, probably from south-western Rajasthan, is shown standing gracefully in tri-bhanga-pose on an inscribed padma-pītha (plate 317B). Her right hands are lost, while in her left hands she holds a rosary and a book of knowledge. The elaborate karanda-mukuta, the charming jewellery and the diaphanous sārī secured with a girdle reminds us of the famous Pallu image of Sarasvatī displayed in the National Museum of New Delhi (below Chapter 38). She is flanked by two Dhyāni-Tirthankaras on her either side. A miniature figure of Padmaprabha along with garland-holding flying couples is shown above the image of the Devī. Two standing images of female attendants and the donor-couple are depicted near her feet. The image can be assigned to the Paramāra period, twelfth century.

Though under the Caulukyas of Gujarat and later countless metal images of Tirthankaras and other Jaina divinities were produced, most of them are stereotyped, because they were made in great numbers for worship by the Jaina devotees mainly of the Svetāmbara sect, and hence no emphasis was given on their beauty and aesthetic appeal. A pañca-tīrthika of Mahāvīra in the collection shows him seated cross-legged in dhyāna-mudrā on a cushion-seat mounted on

- ¹ R. P. Chanda, Mediaeval Indian Sculpture in the British Musenm, London, pp. 41-42, plate IX.
- ² Compare this image with the famous Sarasvati sculpture from Dhara in the British Museum, London. B. N. Sharma, Social and Cultural History of Northern India (c. 1000-1200 A.D.), New Delhi, 1972, plate IX.
 - 3 H. Goetz, Art and Architecture of Bikaner State, Oxford, 1950, plates IX-X.
- ⁴ D. Handa and G. Agrawala, 'A new Jaina Sarasvati from Rajasthan', East and West, XXIII, 1-2, pp. 169-70 and plate.
 - B. C. Bhattacharya, Jaina Iconography, Delhi, 1974, plate XLI.
- W. Rothenstein, Examples of Indian Sculpture in the British Museum, London, 1923, plate VI.

a sinhāsana. He is flanked by a Tīrthankara in kāyotsarga-pose along with an attendant on either side; while two other images of Tīrthankaras are shown in meditation around his halo. The niche above the head of the main figure has an elephant and is crowned by an umbrella. Lion, the cognizance of Mahāvīra, is depicted in front between the two crouching lions supporting his seat. The seated figures of Mātanga and Siddhāyikā, the Yakşa and Yakşī of the Jina, are depicted on either side of the lion-throne. The base in front has a dharma-cakra symbol in the centre with a deer and the Nava-grahas on its either side. Two human figures, representing the donors of the image, are seated at extreme ends with their hands held in añjali-mudrā. The big protruding eye, flat nose, rounded and heavy limbs and flattened torso suggest a late date for this image, probably the fifteenth century.

A crudely-executed image of Tirthankara, probably hailing from Bihar, shows him seated in dhyāna-mudrā under an umbrella and attended by a caurībearer on either side. The middle panel of the sculpture shows a male and female probably representing the Yakṣa and Yakṣī of the Tīrthankara seated side by side. The male holds a child in his lap and carries a flower in the left hand. The female, whose right hand is partly damaged, has her one son seated on her right and the other in the left lap. In the absence of any positive evidence it is not possible to identify these figures. The lowermost panel depicts five dwarfish figures in different mood and poses. An image from eastern Uttar Pradesh, now displayed in the Bhārat Kalā Bhavan, Vārāṇasī, would be a good example for a comparative study with this image. Stylistically, the image can be assigned to the early Pāla period, circa eighth century.

A badly-damaged metal sculpture, probably hailing from Bihar, also shows Tirthankara seated in *dhyāna-mudrā* on a rectangular pedestal. Though the cognizance of the deity is not visible, his identity with Rṣabhanātha is certain from his locks of hair flowing on the shoulders. The plain circular halo with flames emanating on its border suggests the date of the image as the Pāla period, ninth-tenth century.

Four images from Orissa of Eastern Ganga tradition, taken out of India in the last century, now form part of the famous Bridge collection of the Department of the Oriental Antiquities in the British Museum. A finely-executed stone image shows nude Rṣabhanātha and Mahāvīra standing side by side in kāyotsarga-pose with hands hanging along the sides (plate 318A). Rṣabhanātha wears a high jaṭā-mukuṭa and his locks are trailing on the shoulders. Mahāvīra has his hair nicely arranged into small spiral curls and surmounted by a cranial

protuberance. The nimbate figures have elongated ears, long cylindrical arms reaching down to the knees and well-proportioned bodily contours and their down-cast eyes reveal screnity and compassion. A couchant bull, the symbol of Rsabhanātha, and a lion, the cognizance of Mahāvīra, are depicted on the base along with the tiny figures of Indra on his elephant Airāvata in the centre and the donor-couple on the extreme right. An attendant holding a courī stands on either side of the Jina. The image is an excellent example of Eastern Ganga period, eleventh century.

Among the images of Pārśvanātha, one illustrates the deity as standing in kāyotsarga-pose against the coils of a serpent with its seven hoods shown above his heavily-modelled limbs. The hair of the deity is arranged in spiral curls and has a protuberance above the head. The nude deity is flanked by a cauribearer and also the four planets on each side. The image is datable to the twelfth century.

Another contemporary image of Pārśvanātha, though slightly damaged at places, is a fine sculpture and shows a beautiful modelling of the central figure standing against the horizontally-arranged coils of serpent in the background. Planets are absent in this image.

Ambikā, the popular goddess, invariably under a mango-tree and with children, is represented on plate 318B as a charming damsel standing gracefully in a flexed pose with the miniature figure of Tīrthankara Neminātha depicted above. Creepers carved on both sides of the goddess depict monkeys, etc., in different jovial poses. She wears a chignon, a broad necklace and an uttarīya covering her left breast and passing under the right arm. The transparent sārī reaching above the knees is secured with a jewelled mekhalā. Her elder son, Subhankara, standing on her right, is trying to pluck a mango from the bunch of the fruits held in the right hand of the goddess, while with her left she is supporting her younger child Prabhankara. A couchant lion and the figure of a donor of the image are shown on the base in front. The image, which is assignable to about the eleventh century, recalls to our mind an almost contemporary image of the Devi from Orissa, now preserved in the Stendahl Galleries, U.S.A.¹

From south India comes a caubisi of Adinatha showing the Tirthankara in käyotsarga-pose on a pañca-ratha pedestal. The images carved on the

¹ J. LeRoy Davidson, Art of the Indian Subcontinent from Los Angeles Collections, Los Angeles, 1968, plate 36.

upper right portion are damaged and lost and the part that still remains depicts the seated images of the Tirthankaras in *dhyāna-mudrā*. The halo with a beaded border and locks flowing on the shoulders prove it to be a figure of Rsabhanātha. The pedestal in front has the seated figures of his Yakṣa and Yakṣi carrying the usual attributes in their four hands. It is interesting to note that unlike the images of the Tirthankaras of north India (excluding Bengal), the sculptures from south India and the Deccan are invariably shown without a śrīvatsa-mark on the chest; and this can also be noted in all such images mentioned below. The image bears a dedicatory inscription of about the twelfth century.

Another caubisi of a Tirthankara shows the miniature figures of the twenty-three Tirthankaras inside ornamental scrolls executed on both sides of the main image. The nude figure with rounded limbs, a flat torso and prominent knee-joints lack the vitality and grace of many of the Jaina images from the Deccan. His Sasana-devatas are seated on his either side. The piece can be assigned to twelfth-thirteenth century.

A Cāļukyan image of a nude Tīrthankara from the Deccan shows him standing in the usual pose under a triple umbrella crowned by a kīrttimukha at the top. The attributes of his attending Yakşa and Yakşī figures are lost. A stylized makara-rider is depicted on either side of the deity. The image bears an obliterated inscription of circa twelfth century on the front base.

A nicely-executed image of Pārśvanātha shows him seated in meditation with his hands resting in the lap and palm facing upwards (plate 319A). He is shaded by the seven hoods of a cobra. Above the hoods are shown a triple umbrella and a kīrttimukha emanating flowery scrolls and thus forming a decoration for the stele of the image. The facial expression of the Jina reveals that he is above all worldly attachments. A male attendant holding a flywhisk is standing near his head on either side offering him a fruit-like object. Dharapendra and Padmāvatī, his Yakṣa and Yakṣī, are seated under a three-hooded cobra on their respective vāhanas, an elephant and a cobra. The image may be regarded as a very fine piece of Cāļukya period, circa twelfth century.

Among several images of the Jaina deities from south India and the Deccan, an image of Pārśvanātha, wrongly published as Mahāvīra, shows him

¹ C. Sivaramamurti, 'Geographical and chronological factors in Indian iconography', Ancient India, 6, 1950, pp. 44-46.

² W.S. Hadaway, 'Notes on two Jaina metal images', Rūpam, Calcutta, 17, Jan. 1924, p. 48, fig. facing p. 49.



A. British Museum: bust of a Tirthankara (Mathurā)



B. British Museum: Yakşī Sulocanā (central India)



A. British Museum : Yakşı Dhrti (central India)



B. British Museum: a couple (central India)





B. British Museum: Sarasvati (south-west Rajasthan)

A. British Museum: Yakşî Padmāvatī (central India)



A. British Museum: Rşabhanātha and Mahāvīra (Orissa)



B. British Museum : Yakşī Ambikā (Orissa)

PLATE 318

B. British Museum: bronze Sarasvati (Karnataka)





A. British Museum: Tirthankara Pärsvanatha



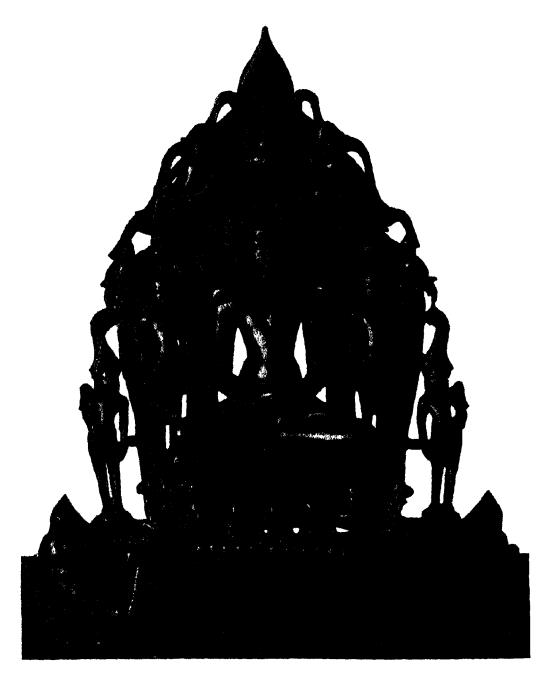
British Museum: bronze Tirthankara Pärśvanatha (south India)



A. Victoria and Albert Museum: a Tirthankara (Mathurā)



B. British Museum: Tirthankara Pärśvanätha (Gyaraspur)



Victoria and Albert Museum: a Tirthankara (west India)

seated in *ilhyāna-mudrā* under a seven-hooded cobra with a three-tiered umbrella over it (plate 320). Like the earlier image of the deity, here too he is flanked by a caurī-bearer and by Dharanendra and Padmāvatī on his sides. His frizzled hair is nicely arranged. The decorated back-frame supported on two round pillars has floriated makara-mukhas issuing ornamental scroll and flames on the outer rim. The back of the image bears an inscription in Kannada characters of the tenth-eleventh century.

A beautiful image of Sarasvati, probably found in the Karnataka region, stands in an elegant manner with her weight taken on the right leg, the left slightly forward and bent at the knee (plate 319B). With a lotus-bud in the right hand and a manuscript in the left, she is looking downwards in the attitude of disseminating knowledge to her devotees. A small Tirthankara sits above her in meditation. This inscribed image reminds us of a contemporary image of Ambikā from the same region, now displayed in Los Angeles County Museum of Art. It is datable to circa tenth-eleventh century.

Besides the above images some miniature Jaina bronzes, mainly from the Deccan, are also displayed in Indian Section of the British Museum. Among these, the nude image of a Tirthankara in kāyotsarga-pose is a fine example. Though the left arm of the deity is damaged, yet the high finish makes it a good example of circa eleventh century. In another sculpture Supārśvanātha is seated on a high throne under the five hoods of a cobra. The figures of his Yakşa and Yaksī, viz. Mātanga and Šāntā, are depicted seated on the pedestal in front. The personified eight planets are shown in a row standing on the base. The image is datable to the tenth-eleventh century.

Among other Jaina images from the Deccan, the most notable example is a bronze sculpture showing a couple, probably representing the parents of Jina,² standing on a pedestal depicting eight nude figures on its base. The male figure holds a lotus in his right hand and a citron in the left, while his consort also carries a lotus in her right hand and a fruit in the left. Both wear the usual jewellery of the period. A small figure of a Jina in dhyāna-mudrā is shown at the top of the decorated back-frame of this image of circa twelfth century. Besides these, there are a few other images of the Tirthankaras, which are quite late and crude, and simply show them standing or seated in the usual postures and do not need attention.

B. N. SHARMA

¹ P. Pal, The Sacred and Secular in Indian Art, Los Angeles, 1974, fig. 26.

² Cf. U.P. Shah, Studies in Jaina Art, Banaras, 1955, plate XVII, fig. 45.

VICTORIA AND ALBERT MUSEUM, LONDON

The earliest example related to Jainism housed in the Victoria and Albert Museum is the headless image of a Tirthankara, standing erect in kāyotsarga-pose, with arms hanging along the sides (plate 321A). The image, carved out in white-spotted red sandstone, is nude and also bears a śrīvatsa-mark on the chest in early Kushan tradition. The image has been wrongly identified as Neminātha, the twenty-first Tirthankara, in the Museum-records. In fact, the locks of hair trailing on the shoulders of the deity reveal his identity as Rṣabhanātha. The lotus-halo, which is still there, although the head is missing, has a scalloped border. The right hand of the deity is lost. The image, which lacks finish, is a second-century specimen of Kushan workmanship.

An image of Rşabhanātha from Mirzapur, of the late Gupta period, sixth century, though headless and badly damaged, is a noteworthy example for its delicate modelling and high finish.² He is seated in *dhyāna-mudrā* on a simhāsana supported by two crouching lions on either side. The hair of the deity is flowing on the shoulders and he bears a śrīvatsa-mark on the chest. His cognizance, the couchant bull, is carved in the front. The figure of a headless attendant is shown on the right, while that on the left is now lost. The damaged figures of Yakṣa and Yakṣī are carved near the knees of the deity.

A finely-executed image of Pārśvanātha (plate 321B), once enshrined in a Jaina temple at Gyaraspur, District Vidisha, shows the deity seated cross-legged on a sinhāsana, attended by the caurī-bearers on either side. An unusual feature in this image is that he is seated under the dhātakī-tree practising the 'exposure to all weathers' austerity, at which time Megha-kumāra (cloud-prince) attacked him with a great storm. The serpent-king, Nāga Dharanendra, spread his seven hoods above Jina's head and his consort Nāgī Padmāvatī held a white umbrella over him. On either side of the cobra-hoods are shown the garland-holding celestials hovering in the sky, and at the top are the hands beating the drum, which represent the thunder of the storm. The base in front shows a dwarf holding up a wheel in his hands. The image shows the continuance of the Gupta style in an elegant manner and suggests its date as the seventh

¹ A. K. Coomaraswamy, Catalogue of the Indian Collections in the Museum of Pine Arts, Boston, 1923, p. 86, plate XLIII, and Bhattacharya, op. cit., frontispiece, have also wrongly identified the images of Raabhanātha as Mahāvīra.

² Mark H. Booth, Victoria and Albert Museum, Indian Sculpture, A Travelling Exhibition, London, 1971, fig. 14.

century. Another contemporary image of almost the same type, though standing in kāyotsarga-pose and hailing from Bihar, is now displayed in the Indian Museum, Calcutta.¹

The popularity of metal images in west India under the Caulukyas has been mentioned above (p. 539). A tri-tīrthika shows an unidentified Tīrthankara seated in dhyāna-mudrā on a cushioned seat, flanked by a Tīrthankara in kāyotsarga-pose and a caurī-bearer on either side (plate 322). Spiral curls of his hair are nicely arranged into plaits. The śrīvatsa-mark and eyes of the figures are inlaid with silver, as in most of the bronze icons of the Tīrthankaras of this period. The broad faces with prominent chins, the karanda-mukutas of the attendants and the Yakşa and Yakşī figures suggest the hand of a Paramāra artist of circa tenth century. From the attributes held in the hands of Yakşa and Yakşī figures, they can be identified with Gomedha and Ambikā, the Sāsana-devatās of Neminātha, whose symbol, a conch, is, however, absent in the present image.

A superb example of Cāhamāna art is an elegantly-cast bronze image of Sāntinātha, probably hailing from Rajasthan, which shows him seated in dhyāna-mudrā on a cushioned seat (see frontispiece of this volume). His hair is arranged in schematic curls and he bears a prominent śrīvatsa-mark resembling the ones carved on the chest of the two other Tīrthaṅkaras, Neminātha and Munisuvrata, from Narhad, near Pilani in Rajasthan.^a The elongated ears, sharp eye-brows and nose, tapering fingers, the beautiful modelling of the human figures, and also the decorative designs, so skilfully delineated in this colossal bronze, remind us of the famous images of the Jaina Sarasvatī from Pallu, Rajasthan, in the National Museum, New Delhi,^a and the Bikaner Museum.^a Besides the elephant-riders and celestial musicians, a number of human figures are carved on the back-frame of the image.^b The image bears a dated inscription of Vikrama-samvat 1224 (A.D. 1168).

- ¹ Bhattacharya, op. cit., plate XXVIII.
- ² Dasharatha Sharma, Early Cauhan Dynasties, Delhi, 1959, plate facing p. 228.
- ⁸ B. N. Sharma, 'Some medieval sculptures from Rajasthan in the National Museum', Roopa-Lekha, New Delhi, XXXV, 1 and 2, p. 31, plate I.
- ⁴ V. S. Srivastava, Catalogue and Guide to Ganga Golden Jubilee Museum, Bikaner, 1960-61, p. 13, plate III. [See also above, plate 154.—Editor.]
- ⁵ A colossal back-frame of a Tirthankara image (now lost) from Rajasthan, datable to the Cāhamāna period, twelfth century, was published by the present writer in his 'Jaina Bronzes in the National Museum, New Delhi', *Journal of the Oriental Institute*, Baroda, XIX, pp. 275-78 and plates.

The Museum has two outstanding examples of Tirthankaras executed during the Cāļukya period. The first of these shows Pārśvanātha standing in kāyotsarga-pose under the coils of a serpent with its hoods above his head (plate 323A). His cognizance, a snake, is depicted on the pedestal in front. The image can be regarded as an example of the Western Cāļukya period, circa twelfth century. Another image of the same deity also depicts him standing as above and under the seven hoods of a cobra (plate 323B) and with caurīs on either side of his head and a triple umbrella above the hood of the serpent. Yakşa Dharanendra and Yakşī Padmāvatī, holding a goad, noose, etc., in their hands and seated under a cobra-hood, flank the deity on either side of his feet. The base in front bears an inscription, which records that the image was made for a Jaina shrine of Pārśvanātha at Gulbarga when it was restored in the twelfth century after a period of persecution of the sect.

Of Ambikā there is a stone sculpture from Orissa (plate 324). Here she is shown seated at east on a double-lotus pedestal with her left leg doubled and the right pendent and resting on a decorated base. Her curly hair, arranged into a big bun at the back, is decorated with jewelled chains. She wears fine ear-ornaments, a necklace of four strands and with a central pendant and a diaphanous sārī secured with an elaborate girdle at the waist. The smiling countenance, full breasts, attenuated waist and broad hips characterize the feminine charm as conceived by Indian artists and poets. Of her two sons, one is shown in her left lap and the other near her right foot. Her vāhana, a couchant lion, is depicted in front. An image of Neminātha with a big halo behind his head is shown seated in dhyāna-mudrā under an umbrella. The deity is flanked by an attendant and a Vidyādhara. The image is very much stylized. Stylistically, it can be assigned to the late Eastern Ganga school, twelfth-thirteenth century.

B. N. SHARMA

MUSEE GUIMET, PARIS

The earliest Jaina piece in Musée Guimet is the head of a Jina image carved in white-spotted red sandstone of the Mathurā region. The hair of the Jina is indicated by a line above the forchead, but there is no *ūrṇa*-dot. The ears and nose are broken and lips slightly injured. The almost round face with broad cheeks indicates a Kushan date.

From Orissa, of the eleventh century, is a stone nude image of Rṣabhanātha standing in kāyotsarga-pose with hands hanging along the sides (plate 325A). The deity wears an elaborate jatā-mukuṭa with locks arranged in

tiers, as is seen in an image of the same Jina in the British Museum, London. His hair falls on the shoulders and lobes of the ear are elongated. There is a plain circular prabhā behind his head, and above it are shown a triple umbrella and the leaves of a banyan-tree, under which the Jina attained enlightenment. There is a miniature bull under the lotus-pedestal. The base in front shows a donor-couple on one side and naivedya-offerings on the other. The central figure is flanked by a flywhisk-bearer standing in devotional pose. Eight planets (Ketu missing) carrying their usual attributes are depicted on either side of the deity. The image can be assigned to the twelfth century. The figure is stiff and lacks delicacy.

A lintel of some Jaina images in the Musée Guimet shows in the upper central panel a Tīrthaṅkara seated cross-legged in a niche, with palms resting on the lap. On either side of the main figure are executed two Tīrthaṅkaras standing in kāyotsarga-pose. Below them are seated seven Tīrthaṅkaras in meditation in a row. Two other Tīrthaṅkaras in the same pose are shown within the niches flanking the group of the Jaina deities. On either side of the lintel, a warrior with a sword in hand is shown fighting with a makara—a motif common in the late medieval sculptures. The figures are crude and stylized and remind us of the Jaina bronzes executed in western India during the medieval period. Of Rajasthan provenance, the image, carved in sandstone, can be dated to about the thirteenth century.

An image of Mahāvīra seated in *dhyāna-mudrā* on a lion-throne is an important example for the study of Jaina art of the Deccan (plate 325B). The Tīrthaṅkara is seated under a triple umbrella with the figure of a *caurī*-bearing attendant flanking his plain nimbus. His cognizance, lion, is depicted in front. On his right, Pārśvanātha stands in *kāyotsarga-mudrā* against the coils of a serpent with its hoods shown over Pārśvanātha's head. It is interesting to note that the figure to the left of Mahāvīra is of Bāhubali, a prince who later became an ascetic, with creepers entwining his body—a rare representation of the ascetic in a group.² The figures of Yakṣa and Yakṣī of Mahāvīra are shown seated on lotuses issuing from the sides of the pedestal. The base in front depicted a *dharma-cakra* and the Nava-grahas symbolically represented by dots. The back-frame in the centre shows hands beating a drum, a

¹ Shah, op. cit., fig. 35.

² M. N. P. Tiwari, 'A note on the Bāhubali images from north India', East and West, XXIII, 3-4, pp. 347-53.

garland-holding Vidyādhara and a kīrttimukha in the centre above. The image can be of the Cāļukya period, ninth-tenth century.

B. N. SHARMA

MUSEUM FÜR INDISCHE KUNST, BERLIN-DAHLEM

Dr Klaus Fischer of the Seminar of the Oriental Art-history, University of Bonn, has kindly brought to our notice the following outstanding Jaina sculptures in the Museum für indische Kunst, Berlin-Dahlem, and has also sent us their photographs, two of them reproduced here. He says that the photographs were sent to him by Professor H. Haertel, Director of the Museum, and the sculptures were partly described to him by Dr V. Moeller, Assistant Director.

- (1) Red sandstone head of a Jina. Mathurā region. Early Kushan.*
- (2) Bronze standing Jina under a decorated tree, in two parts. Findspot unrecorded. Plate 326A.
- (3) Bronze standing Jina surrounded by seated Jinas, with inscription on socle. South India. Medieval. Plate 326B.
- (4) Stone Mahāvīra in kāyotsarga, adoring and attending figures below and eight planets above. South India. Medieval.
- (5) Stone Rṣabha in kāyotsarga, with attendant figures below and with four groups of three standing Tirthankaras on either side. Palma, District Manbhum. Medieval.

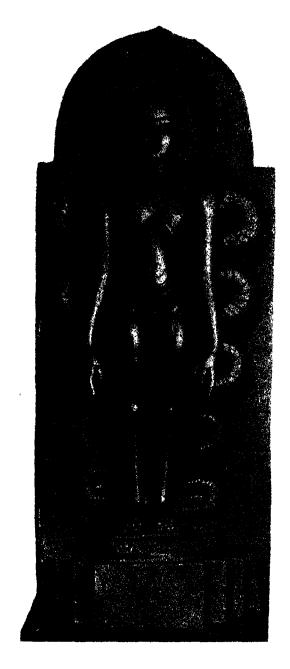
EDITOR

SOME JAINA BRONZES FROM AMERICAN COLLECTIONS

By and large the collection of Jaina images in American collections does not reveal the rich variety that may be seen in Indian collections. Nevertheless, there are a number of interesting and a few outstanding Jaina bronzes in America, and these will form the subject of discussion here.

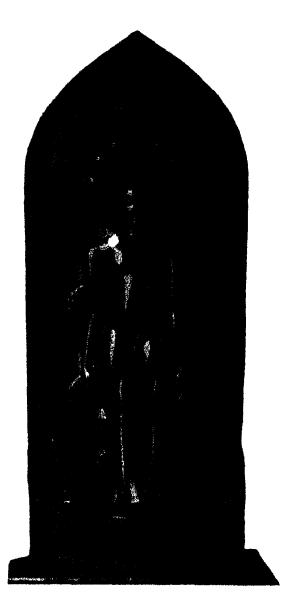
[1 This section on Musée Guimet is based on the information very kindly supplied to the Bharatiya Jnanpith and the Editor by Mademoiselle M. Deneck, Curator of Musée Guimet, and Madame Odette Viennot, formerly of the National Research Centre, Paris. The latter also obliged the Jnanpith by sending photographs of the Jaina pieces in the Museum,—Editor.]

- * H. Haertel, Indische Skulpturen, Teil I, Die Werke der frühindischen, klassischen and frühmittelalterlischen Zeit, Berlin, 1960, p. 60, plate 19.
 - * For a Palma sculpture, see above, plate 158B.



B. Victoria and Albert Museum: Tirthankara Pärśvanātha (Gulbarga)

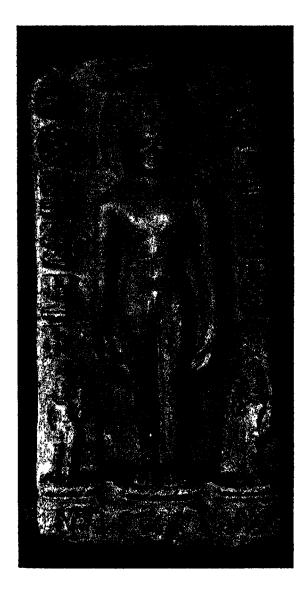
A. Victoria and Albert Museum: Tirthankara Pärśvanätha (the Deccan)



ART-OBJECTS IN MUSEUMS [PART X



Victoria and Albert Museum: Yakşi Ambıkā (Orissa)

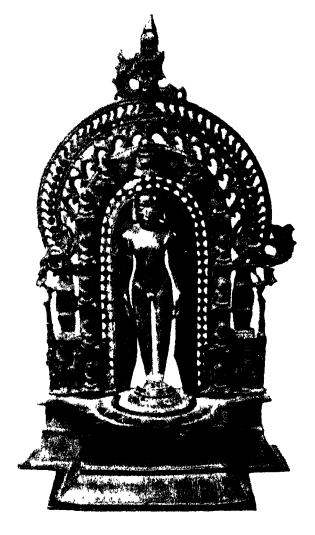


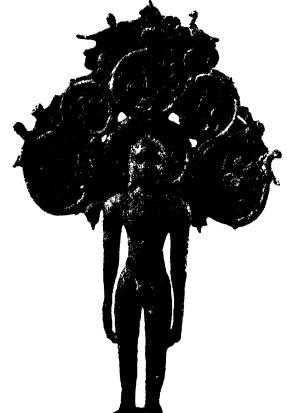
A. Musée Guimet: Tīrthankara Rṣabhanātha (Orissa)



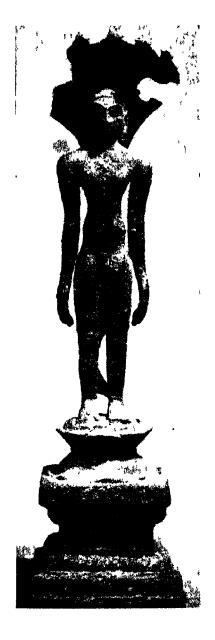
B. Musée Guimet: Tirthankara Mahāvīra (the Deccan)

B. Museum für indische Kunst, Berlin-Dahlem: a bronze Tirthankara (South India)

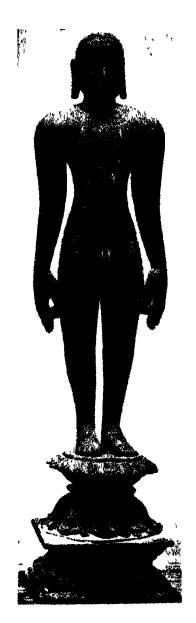




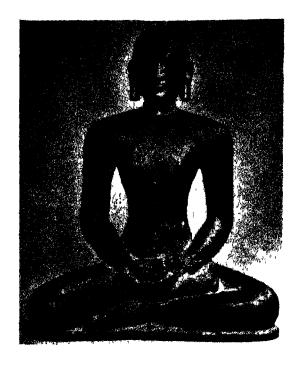
A. Museum fur indische Kunst, Berlin-Dahlem: a bronze Tirthankara (provenance unknown)



A. Private Collection, New York: bronze Pārśvanātha (central India)



B. Private Collection, New York: Tirthankara Sambhavanātha (?) (Karnataka)

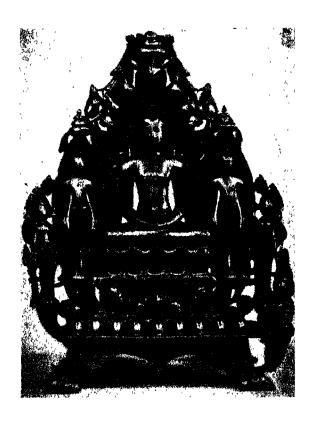


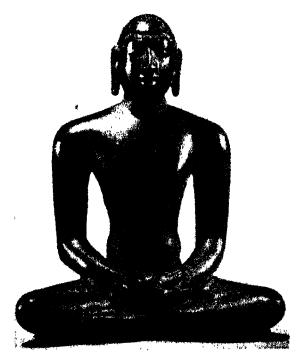
A. Los Angeles County Museum of Art (Nasli and Alice Heeramaneck Collection): a bronze Tirthankara (south India)



B. As above: a bronze Buddha (Nepal)

B. Los Angeles County Museum of Art (gift of Mr and Mrs J.J. Klejman):
a bronze tri-tīrthika (Gujarat)





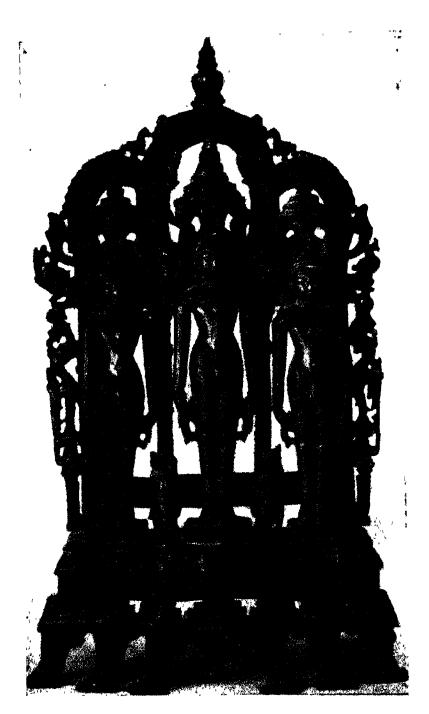
A. Atkins Museum (Nelson Fund, Nelson Gallery): a Tirthankara (south India)



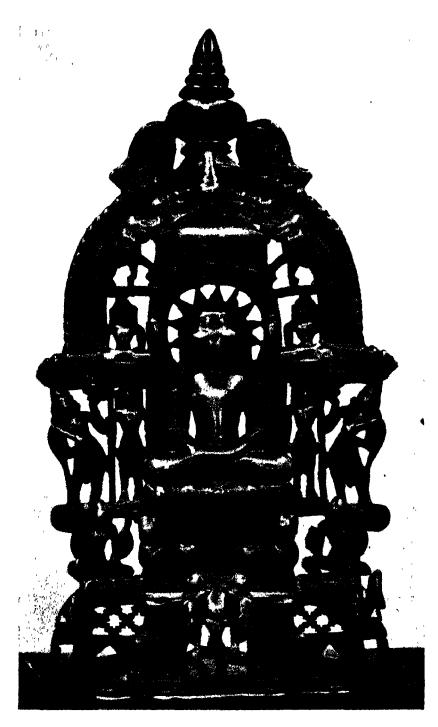
Same as plate 329A, detail



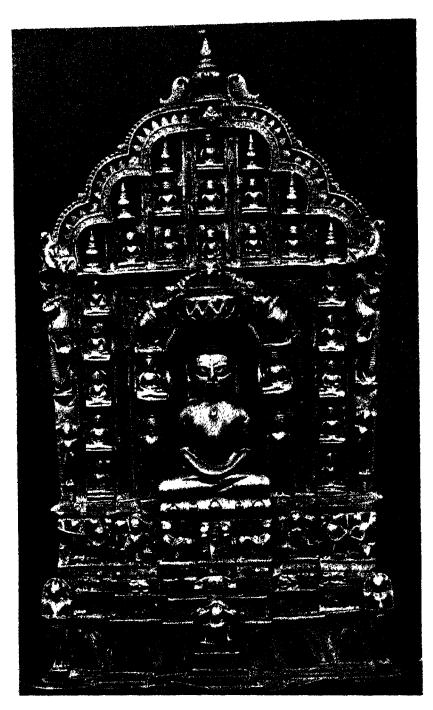
Seattle Art Museum (Eugene Fuller Memorial Collection):
Yakşa Dharanendra (the Deccan)



Paul F. Walter Collection, New York: a bronze tri-tirthika (the Deccan)



Los Angeles County Museum (gift of Paul E. Manheim): panca-tirthika of Vimalanätha (west India)



Los Angeles County Museum of Art (gift of Paul E. Manheim): caturvinšati-paţţa of Śāntinātha (west India)

The earliest known Jaina bronze in an American collection represents the twenty-third Tirthankara, Pārśvanātha (plate 327A). Even if the historicity of Pārśvānatha could be substantiated, artistic depictions of him are certainly not portraits. Rather, such images reveal an idealized figure sheltered by the multiheaded serpent whose hoods form a canopy over his head. Very likely, this American bronze is of the sixth century, but it perpetuates a type of image that may have been stereotyped much earlier. There is a bronze figure of Pārśvanātha in the Prince of Wales Museum, Bombay, for which a third-fourth century B.C. date is claimed. Whether or not we accept so early a date, the sculpture could certainly have served as a prototype for the bronze under discussion. And with astonishing tenacity the same basic type of figure continued to be used to represent a Tīrthankara many centuries later (plate 327B). Indeed, the Jaina tradition has remained the most conservative of the Indian aesthetic traditions.

Perhaps the most handsome Jaina bronze to be found in an American collection today is that in the Los Angeles County Museum of Art (plate 328A). We are more certain of the date of this sculpture than we are of its exact place of origin. In the Heeramaneck catalogue it has been suggested that the bronze is probably a work of the ninth century and was created possibly in Mysore. That it is from south India seems incontestable, for it bears a marked relationship with early Cola bronzes. More specifically, the bronze may belong to the Pudukkottai region; its stylistic parallels may be seen in the seated Tirthankaras carved from the live rock at Sittanavasal.

There is nothing unusual about the appearance of this south-Indian bronze, for it typifies a concept as old as the Indian civilization itself. It may well be regarded as a superb visual realization of a yogin both in his physical presence and in his spiritual essence. As is expected of Digambara Jaina figures, the ascetic is naked and sits impassively meditating in the classic paryankāsana, a posture favoured particularly by yogins. Indeed, as the Bhagavad-Gītā tells us, 'the likeness of one such, who knows the boundless joy that lies beyond the senses as is grasped by intuition, and who swerves not from the truth, is that of a lamp in a windless place that does not flicker.'

¹ U.P. Shah, Studies in Jaina Art. Banaras, 1955, plate 1, fig. 3, pp. 8-9. [See above, chapter 8, and below, chapter 38.—Editor.]

^{*} The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection, Boston, 1966, pp. 92-93.

^{*} Lalit Kald, 9, 1961, plate XX, fig. 22.

Both the Buddhists and the Jainas employed the same stereotyped figure of an ascetic in their representations of a Buddha or of a Tirthankara. This becomes quite evident when one compares an image of a meditating Buddha (plate 328B) with that of the Los Angeles Tirthankara (plate 328A). Both are seated in almost identical postures and both reflect the inner calm appropriate for a true yogin. In both the forms are delineated as ideal mental constructs; but while the Buddhas's asceticism is tempered by sensuous grace, that of the Tirthankara is unearthly in its severe expression.

The difference between the representations of a Buddha and a Tirthankara typically reflects the doctrinaire difference between the two religions. To begin with, the Buddhists discouraged the representation of Buddha in human form. However, once the theory of the Buddha's transcendental nature became acceptable, it was easier to portray him in anthropomorphic form. But essentially, to his followers, Buddha remained a teacher who was easily approached and with whom one could enter into a direct and personal relationship. His image was regarded as a symbol of his presence by virtue of the concept of tri-kāya.

The Jaina Tirthankara, however, has remained a far more detached figure. As Zimmer has stated, 'the Jaina saviors...dwelt in a supernal zone at the ceiling of the universe, beyond the reach of prayer; there is no possibility of their assistance descending from that high and luminous place to the clouded sphere of human effort. The Makers of the River-Crossing are beyond cosmic event as well as the problems of biography; they are transcendant, cleaned of temporality, omniscient, actionless and absolutely at peace.'s

It is against such a theological background that one must view the drastically simplified form of the Jaina Tirthankaras. Whether the figures are shown seated or standing, they are purely products of the intellect rendered with mathematical exactitude and devoid of sensuous charm. Essentially the body remains that of a superman whose shoulders are as broad as those of a bull (vṛṣa-skandha), whose torso is comparable to that of a lion and whose chest expands from within, suggestive of his tremendous inner vitality. When he stands the Tirthankara is a veritable embodiment of immovable strength

¹ As a result of the doctrine of tri-kāya Buddha is said to have three bodies: dharma-kāya sambhoga-kāya and nirmāṇa-kāya. It is the last kāya that is represented in art.

⁸ H. Zimmer, Philosophies of India, New York, 1953, pp. 181-82.

and indestructible power, not unlike the tall and dignified sala trees (sala-pransu). The image of the released one seems neither animate nor inanimate but pervaded by a strange and timeless calm.' Indeed, the image of the Tirthankara is visually and spiritually most moving when viewed in isolation, as in the Los Angeles example (plate 328A).

An appropriate companion piece to the Los Angeles Tirthankara is a similar figure in the Nelson Gallery in Kansas City (plate 329A). Except for the differences in their facial shapes and in their physiognomical features, the two bronzes are almost identical and appear as if they were cast from the same mould. It seems that the eyes of the Kansas City figure no longer retain their original shape and the tip of the nose is slightly damaged. Nonetheless, both bronzes are definitely of the same period and may even be works of the same atelier.

If the Los Angeles and Kansas City bronzes reflect the ascetic simplicity and the noble elegance of the Jaina tradition, the elaborate shrine from Broach dedicated in the year 988 (plates 329B, 330), indicates the affluence and the luxurious taste of its merchant-donor. The central figure here represents Pārśvanātha, but except for the serpent-canopy, there is no perceptible iconographic difference between this figure and those of the two south-Indian Tirthankaras. Sitting in serene contemplation on a lotus pedestal, whose petals are inset with agate chips, Pārśvanātha is accompanied by a host of other figures. He is immediately flanked by two other Tirthankaras, thus making this a tri-tīrthika shrine. Both figures are framed by elaborate flame aureoles, and each stands on a separate lotus-pedestal in the kāyotsarga-posture. Beside each of them stands a goddess in graceful tri-bhanga displaying the sensuous charms of their abundantly endowed bodies. Very likely they represent Padmāvati and Sarasvatī. There is yet a fifth female figure seated with a child; she is Ambikā, the most popular of the Jaina goddesses. In addition, two flying Vidhyādharas appear on either side of the central canopy, bringing garlands for the Tirthankara. The base of the throne displays two spirited lions and is further embellished with two deer which confront a wheel. This, of course, symbolizes the dharma and was also popular with the Buddhists.

More curious is the row of nine heads depicted across the front of the pedestal. These must represent the Nava-devatās of the Siddha-cakra, a popular symbol of the Jainas which reflects Tantric influences. The cult

¹ Ibid., p. 211.

ritual of the Siddha-cakra is considered to be a late development of Jainism¹ and, if indeed, these nine heads do symbolize the Siddha-cakra or the Nava-devatās, it becomes evident that the ritual had some currency as early as the tenth century.

A gilt bronze of striking brilliance, this sculpture is remarkable both for its richness of texture and for its details. It is amazing how successfully the sculptor has harmoniously balanced the decorative elements and the figurative forms. Each figure is freed from its background and thereby retains its prominence as a modelled mass. The ornamentation and the inlaying create a rich and varied surface-texture, but in no way do these decorative techniques overwhelm the figures. The simplified forms of the Tirthankaras offer a striking contrast to their exuberant surroundings. Indeed, this sumptuous setting only accentuates the detachment of the Tirthankaras who exude the effulgence of gold, but remain untouched by its glitter.

A somewhat earlier bronze of exceptional quality, although not as sumptuous as the Los Angeles Pārśvanātha, is the well-known example in the Seattle Art Museum (plate 331). It shows a richly-bejewelled male figure seated in sattva-paryankāsana on a lotus which rests on a tiered pedestal. The right hand of the figure is broken, but the left holds a vīja-pūraka. A multiheaded serpent-canopy serves as a halo as seen in images of Pārśvanātha. The figure itself is framed by pilasters surmounted by capitals; from these springs an ornate arch, the apex of which terminates in a striking kīrttimukha.

Some years ago Douglas-Barrett made the very plausible suggestion that this image may represent Dharanendra, the attendant Yakşa of Pārśvanātha.² The process of elaboration of the Jaina pantheon followed the same principle as that of both the Buddhists and the Brāhmanists. Each principal deity, or for that matter each individual Tīrthankara, was provided with a female and at least one Yakṣa attendant. In the Los Angeles Pārśvanātha shrine (plate 329B) we have already encountered two female attendants of the Tīrthankara. That the figure of the Seattle bronze must be related to Pārśvanātha is evident from the additional serpent-canopy, which is a distinctive emblem of Pārśvanātha. Moreover, Jaina Yakṣas are definitely known to hold a vīja-pūraka in a similar fashion.³

As to the provenance of this bronze, Barrett's suggestion of the Deccan seems also plausible. But one cannot altogether rule out the possibility of this

¹ Shah, op. cit., pp. 97-103.

² D. Barrett, 'A group of bronzes from the Deccan', Lalit Kalā, 3-4, 1956-57, pp. 44-45.

⁸ Shah, op. cit., plates XV, fig. 40, XVII, fig. 47.

bronze being from the Akota area, for its face is not unlike that of the beautiful Hvantasvämin from Akota. The crowns of both of these figures are definitely of the same type, although that of Jivantasvämin is far more elaborately adorned. Whatever the provenance of this bronze, it does remain a rare, if not unique, representation of a Jaina Yaksa attendant.

It has already been pointed out that the Los Angeles Pārśvanātha shrine (plate 329B) is of the tri-tīrthika variety. Another such image is now in the Paul Walter Collection (plate 332). Here also three Tīrthaṅkaras are represented together although all the three are standing. Except for the inlaid śrīvatsa-mark on each of their chests, these figures are completely naked. The stiffness of their postures and their column-like appearance are somewhat relieved by the sinuous animal-forms on the throne-back and by the more a nimated attendant figures. From the inscription on the back the bronze may be dated to A.D. 1020.

Further elaborations, purely of an iconographic nature, may be made with regard to two other bronzes from the Los Angeles collection. In one of these (plate 333) five Tirthankaras are grouped together and such shrines are known as pañca-tīrthika. Yet in the other (plate 334) all the twenty-four Tirthankaras are arranged in a strictly geometrical composition. In the pañca-tīrthika shrine of A.D. 1430, the central figure is that of Vimalanātha, while in the other the central figure represents Sāntinātha. It is evident, therefore, that the same idealized, stereotyped figure was employed not only to represent the different Tirthankaras, but was also persisted with for almost two nillennia.

In general, it may be concluded that while a proclivity towards abstraction has always remained basic to the Jaina aesthetic tradition, the bronzes produced after the twelfth century reveal a stronger predilection for geometrical formalism. A severely linear arrangement with an emphasis on strict symmetry characterizes the overall composition of these bronzes. No longer do the figures reflect the mellifluous contours of the earlier forms; rather, they display an increasing tendency towards angularization.

In the final analysis what impresses us is not the fact that there are similarities between these bronzes, but the fact that they are so different from

¹ S. Kramtisch, The Art of India, London, 1965, fig. 56. [Above, plate 68B.—Editor.]

It may be pointed out that the inscription at the back refers to this image as caturvithiati-paija.

one another. Despite the persistence of certain basic formulae, it is remarkable how each bronze remains the creation of an individual artist, even if he was constrained to work within the limitations of both style and iconography.

PRATAPADITYA PAL



CHAPTER 38

MUSEUMS IN INDIA

NATIONAL MUSEUM, NEW DELHI

STONE SCULPTURES

THE RICH COLLECTION OF JAINA SCULPTURES IN THE NATIONAL MUSEUM covers almost all parts of the country. With the exception of an āyāga-paṭa, which is datable to the Kushan period, all the sculptures belong to the medieval period.

Uttar Pradesh

ÄYÄGA-PAŢA (J. 249¹; height 63 cm.): The earliest phase is represented by an āyāga-paṭa which shows a Jina seated in dhyāna-mudrā with a chatra above head in the central niche of the four composite tilaka-ratnas. The panel above the Jina head shows a pair of fish, a heavenly car, a śrīvatsa-mark and a powder-box. The corresponding panel on the lower side shows a tilaka-ratna, a full-blown lotus, vaijayantī and a mangala-kalaśa. On either side of the votive tablet occurs a pillar surmounted by dharma-cakra and an elephant-capital. An inscription, anterior to the date of Kaniṣka, is carved on the plaque.

Pārśvanātha (59.202; height 1 m.): An image of Pārśvanātha shows him standing in kāyotsarga-pose against the coils of a serpent, which is providing shade to him with its seven hoods. Nāgīs are depicted on both sides of the Jina figure in a reverential attitude. The deity bears a śrīvatsa-mark on the chest. The image is a product of the Gāhaḍavāla period, twelfth century. Plate 336A.

Rajasthan

Pārśvanātha (62.434; height 30 cm.): An image of Pārśvanātha shows him seated on a cushioned seat, placed on a simhāsana under a canopy of seven hoods of a serpent. Above, on either side of his head, appear divine musicians and Tīrthańkaras standing in kāyotsarga-pose. Pārśvanātha is flanked by Yakṣa Dharaṇendra holding cobra in his hand and Yakṣī Ambikā

¹ This and the following such numbers indicate the accession-number of the Museum.

with a bunch of mangoes in her right hand. The image is carved out in buff sandstone and is datable to the Pratihāra period. Plate 335.

NEMINĀTHA (69:132; height 1·18 m.): From among two images of Munisuvrata and Neminātha, unearthed some years ago at Narhad near Pilani in Rajasthan, the latter was acquired by the National Museum. The image is in kāyotsarga-pose and shows caurī-bearing attendants standing near his feet on either side. The deity wears a śrīvatsa-mark of four lotus-petals on his chest. He wears a transparent dhotī. A conch, the cognizance of the Tīrthankara, is carved on the base in front. The image is made of kasautī-stone, on which gold is tested. It is an excellent example of the Cāhamāna school, twelfth century. Plate 336B.

SARASVATĪ (1/6-278; height 1.48 m.): A white marble image of Sarasvatī, originally from Pallu, Bikaner, shows the goddess standing gracefully in tribhanga pose on a full-blown lotus and holding in her various hands a rosary, a white lotus, a palm-leaf manuscript tied with a silken string and a water-vessel. She wears an elaborate tiara and other ornaments, a diaphanous sārī secured with an elaborate girdle, with its pearled tassels and festoons falling on her thighs. On either side she is flanked by female attendants playing on vīna held in their hands. Behind the head, near the lotus-halo, appears the miniature image of a Tīrthankara. The donor and his wife appear on the pedestal on the left and the right sides. A swan, the vāhana of the Devī, appears on the pedestal in front. The image represents the high watermark of Cāhamāna art of the twelfth century. Plate 337.

Madhya Pradesh

NEMINĀTHA (73.23; height 69.5 cm.): An image of Neminātha stands in kāyotsarga-pose on a rectangular pedestal. His hair is arranged in small ringlets and he bears a śrīvatsa-mark on his chest. A conch, the cognizance of the Tīrthańkara, is carved on the pedestal. The image resembles the Khajuraho sculptures and can be stylistically assigned to Candella school of art, though it lacks the usual finish.

Gujarat

A Tirthankara (50.277; height 54.4 cm.): A marble image of an unidentified Tirthankara from Ladol, District Mehsana, shows him standing in käyotsarga-pose. He wears a dhoti, which proves that the image was made for the worship by the Svetāmbara Jainas. A cauri-bearer is shown on the right and

a makara-sārdūla above it. The image is datable to the Caulukya period (twelfth century).

East India

RSABHANĀTHA (60-1479; height 52 cm.): An image of Rṣabhanātha shows him standing in kāyotsarga-pose. He wears a jaṭā-mukuṭa and is flanked by an attendant and a flying Gandharva on either side. The image, hailing from Bihar, is carved in black basalt and is datable to the eleventh century. Plate 338A.

A PANCA-TIRTHIKA (60.594; height 50 cm.): Another contemporary image in black basalt from the same region shows a pañca-tīrthika of Tirthankara Candraprabha standing in kāyotsarga-pose. His cognizance, a crescent-moon, is carved on the pedestal in front.

AMBIKĀ (63.940; height 67 cm.): The Yakṣī of Neminātha is shown here standing under a mango-tree on a lotus-seat. In her right hand she holds a bunch of mangoes, while a child holds the forefinger of her left hand. Her other son is standing near her right leg. The goddess wears a tiara, necklace, armlets, bracelets, sacred thread and the lower garments. Two dancing figures are shown on her either side. An image of Jina, with two lotus-flowers, is carved above the head of the deity. Her vāhana, the lion, is carved on the base in front. The image of the Devī is a product of Pāla artists from Bihar. Plate 338B.

PARENTS OF JINA (60·1204; height 46 cm.): This Pāla image, of the tenth century, shows the parents of the Jina, seated at ease under a tree. A monkey is shown on one of the branches of the tree. The female figure is holding a child in her lap. They wear crown and other ornaments which are characteristic of the Pāla school. Seven devotees with folded hands are shown on the base in front. Two ganadharas appear on either side of the tree. Another beautiful specimen depicting the same theme (60·153; height 36 cm.) comes from Bengal. The image shows the couple seated in the same manner. Both the male and the female figures hold a child each in their laps. The couple wear jewellery and transparent lower garments found usually in the sculptures of Bengal. Two figures are depicted on the tree and five figures are carved on the base in front. The shape of the image is oblong and pointed at the top and suggests an eleventh-century date. Plate 339A.

Rṣabhanātha (74.65; height 57 cm.): This image, from Orissa, shows the Jina seated in dhyāna-mudrā over a block of pedestal. He has elaborate jajā-mukuja and curly locks of hair falling on both sides. A full-blown lotus is

carved on either side of the deity. The sculpture is datable to the twelfth century.

A TIRTHANKARA (74.87; height 48 cm.): This excellent sculpture of the Orissa school depicts an image of Tirthankara, which is broken below the waist. He is standing in kāyotsarga-pose, under a triple umbrella against a trefoil arch, decorated with floral designs. His hair is arranged in small ringlets, forming a protuberance over his head. The deity is flanked by flying Gandharvas, musicians and Nava-grahas. The image is datable to the twelfth century.

The Deccan

Rṣabhanātha (1353; height 91.5 cm.): This sculpture, carved out in black stone, depicts him seated in *dhyāna-mudrā*. His curly locks of hair are falling on the shoulders and he wears a close fitting *antarīya*. Coming from Warangal, it is datable to the tenth century.

ARCHITECTURAL SLAB (58.9/1; height 89 cm.): Tapering at the top, it depicts a sahasra-kūṭa, consisting of a pavilion, surmounted by diminishing tiers and an āmalaka. The pavilions on all the four sides each show a Tirthankara, standing in kāyotsarga-pose. Above this occur horizontal panels showing four, three and one Tirthankaras seated in dhyāna-mudrā on all the four sides. The slab is inscribed and is carved in dark-grey stone. It is datable to the Cāļukya period, tenth century.

A Tīrthankara: This image (59-153/146, height 1.59 m.) shows a halo around the Tīrthankara, who is seated in *dhyāna-mudrā* on a *sirhhāsana*. The *śrīvatsa*-symbol occurs on the right side of the chest of the deity. The *prabhā-maṇḍala* behind the deity is carved with *caurī*-bearing attendants standing under a spiral arch and *makara*-head above rampant lions on either side of the Tīrthankara. The image is datable to the Vijayanagara period, fifteenth century. Plate 339B.

South India

TIRTHANKARAS: An image (59·153/173; height 2·19 m.) shows Pārśvanātha standing in kāyotsarga-pose against the coils of a serpent, which provides shade with its hoods. Above the head of the Tīrthankara are carved five concentric semicircular bands and floral carvings. The image is datable to the Cola period. Plate 340A, tenth century. An image (59·153/2; height 1·38 m.), of the same period, shows a Tīrthankara seated on a cushioned throne, the

prabhā-mandala of which is decorated with a makara-head. On either side of the throne appears a rampant leogryph with a rider. There is a semicircular halo round his head, issuing from the mouth of the floriated makara. The deity is flanked by a cauri-bearer on either side, standing under the foliage and adorned with karanda-mukuta. A Supārśvanātha is shown in an image (59·158/177; height 1·19 m.) as standing in kāyotsarga under the canopy of five hoods of a serpent coiled up behind him. The śrīvatsa-mark is carved above the right nipple and a conch is depicted above the right shoulder of the Tirthankara. The image is datable to the early Cola phase, tenth century. Plate 340B. Another contemporary sculpture (59·153/321; height 35 cm.) shows a haloed Tirthankara seated in dhyāna-mudrā. He is flanked by attendants standing on either side.

H.K. CHATURVEDI

METAL SCULPTURES

The National Museum possesses a fine collection of Jaina bronzes. Most of them, from western India, are quite late and stereotyped and show a Tirthankara seated cross-legged in dhyāna-mudrā on a lion-throne mounted on a rectangular base. The Tirthankaras are generally shaded by a triple umbrella crowned by a divine minstrel with an elephant on either side. In some images the figures are surrounded by a makara-torana supported by two standing attendant figures. The decorated arch is crowned by a pūrna-ghaṭa with festoons and has a beaded moulding on the border. The pedestal in front has Nava-grahas, two deer flanking the cakra and a seated devotee at either extreme. The images are made of brass or copper and in some cases the eyes, śrīvatsa-mark and the seat in front are inlaid with silver. They are sometimes dated and bear dedicatory inscriptions.

Rṣabhanātha (70.42): Seated in dhyāna-mudrā on a simhāsana, he has his hair dressed upwards with the side-locks flowing on the shoulders. He has long ears and bears a śrīvatsa-mark on the chest and is flanked by a standing Tirthankara and an attendant. Garland-holding Vidyādharas, elephant-riders and the drum-beaters to announce kaivalya of the master are shown at the top. The bovine-headed Yakṣa Gomukha and Yakṣī Cakreśvarī riding on mount Garuḍa are depicted on either side of the lion-throne. A couchant bull, the cognizance of the Tīrthankara, is shown in the front. The typical haloes behind the heads, the schematic folds in the lower garments of the attendants and the modelling of the figures suggest it to be a product of the Cedi art of

the eleventh century. The pedestal of the image bears a dedicatory inscription dated sanvat 1114. Plate 341.

AJITANĀTHA (48·4/19): He is seated in meditation on a cushioned lion-throne mounted on a terraced pedestal and with a rayed halo behind the head. He is shaded by a triple umbrella with an elephant on its either side. The deity is flanked by two seated and two standing Tirthankaras and an attendant on either side. Yakṣa Mahāyakṣa and Yakṣī Ajitabalā are shown on the pedestal, and an elephant, the emblem of the deity, is depicted on the front. The nine planets and two devotees are also shown. The figures are surrounded by a makara-toraṇa having a beaded border and crowned by a pūrṇa-ghaṭa. The inscription on the back of the image is dated samvat 1471.

SAMBHAVANĀTHA (48·4/26): A caubīsī has Sambhavanātha seated in the centre with figures of two standing and twenty-one dhyāni-Tīrthankaras all around. Trimukha and Duritāri-devī, the attendant Yakṣa and Yakṣī, are shown on either side of the pedestal. A horse, the emblem of Sambhavanātha, is depicted between the lions. The back support has a rampant lion on either side and is surrounded by a trefoil makara-toraṇa. The inscription, dated samvat 1507, on the back of the image mentions the names of its donors along with their preceptors.

ABHINANDANA (48.4/58): Seated cross-legged on a cushioned lion-throne, mounted on a rectangular pedestal, the Jina has his eyes, *rīvatsa-mark and seat in front inlaid with silver and copper. He has a rayed halo around the head. He is shaded by a triple umbrella, crowned by a divine minstrel, with an elephant on either side. He is flanked by two seated and two standing Tīrthaṅkaras and Gandharvas. The simhāsana, also supported by two elephants, shows a monkey, the cognizance of Abhinandana, on an inlaid panel. The simhāsana is flanked by the Yakṣa Iśvara and his consort Kālī. On the pedestal in front are shown the Nava-grahas, two deer flanking the cakra, a standing devotee with hands joined in adoration at either extreme, and a seated female figure enclosed in a niche, besides four cut-out arches. The figures are surrounded by a makara-toraṇa supported by two standing caurībearers. The arch is crowned by a pūrna-ghaṭa with festoons and has a beaded border and cut-out floral and petal decoration. The inscription engraved on the back of the image is dated samvat 1610.

SUMATINĀTHA (48·4/44): The Jina, seated in *dhyāna-mudrā*, has his eyes, *śrīvatsa*-mark, breast-nipples and seat in front are inlaid with silver and copper. He has a rayed halo behind his head. He is flanked by two seated and two standing Tīrthankaras. On either side of the *simhāsana* are seated attendants

Yakşa Tumburu and Yakşi Mahākāli. Between the lions is shown his cognizance, a goose. The pedestal in front has four cut-out arches, Nava-grahas, the deer flanking the cakra and a seated devotee at either extreme. The figure is surrounded by a makara-torana supported by two standing figures. The back of the image bears an inscription dated samvat 1532.

PADMAPRABHA (48.4/18): Seated on a cushioned lion-throne, mounted on a pedestal having a triangular design in front, the Jina has his eyes and *frīvatsa*-mark inlaid with silver. He has a rayed halo behind the head. He is shaded by a triple umbrella flanked by elephants and celestial beings. Kusuma and Śyāmā, the attendant spirits, are shown on the pedestal. A (red) lotus, the cognizance of the Jina, is depicted between the lions. The back bears an inscription of santvat 1423.

SUPĀRŚVANĀTHA (60.836): Seated cross-legged on a cushioned pedestal with hands placed in the lap in *dhyāna-mudrā*, he is shaded by a canopy of nine serpent-hoods. The features are rubbed off. The pedestal-inscription is of Bhāva-sarhvatsara 1256.

CANDRAPRABHA (48.4/55): The Jina is seated in *dhyāna-mudrā* on a lion-throne, mounted on a pedestal, having four cut-out arches in front. The details are rubbed out. The *frīvatsa*-mark and the seat in front are inlaid with silver. A rayed halo is around the head. He is flanked by two seated and two standing Tīrthaṅkaras. The lion-throne is flanked by Yakṣa Vijaya and Yakṣī Bhṛkuṭī. In front of the pedestal is marked a crescent-moon, the Jina's cognizance. Nava-grahas and devotees are also depicted as in other images of this period. An elaborate *makara-toraṇa* surrounds the figures. The inscription incised on the back of the image is of *sanvat* 1612.

Śītalanātha (48·4/46): The Jina is seated in *dhyāna-mudrā* on a lion-throne. His eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. He has a rayed halo around the head. Between the lions is depicted the *śrīvatsa*, which is his cognizance. The *sinhāsana* is flanked by Yakṣa Brahmā and Yakṣī Aśokā. On the pedestal are depicted the Nava-grahas, two deer flanking the *cakra* and a seated devotee at either extreme. The *makara-toraṇa* arch is crowned with a *pūrṇa-ghaṭa* with festoons and has a beaded moulding on the border. The inscription on the back of the image is dated *saṃvat* 1542.

VIMALANATHA (48.4/25): Seated on a lion-throne under a four-tiered umbrella surmounted by a divine minstrel and flanked by a pair of elephants, he has eyes, the *frivatsa*-mark, the seat in front, etc., are inlaid with silver.

the Tirthankaras stand on his either side in kāyotsarga-pose. A boar, the emblem of the Jina, the Nava-grahas and a cakra flanked by two deer are depicted in the front. The inscription on its back records that it was installed in samual 1502.

ANANTANĀTHA (48·4/52): Seated in dhyāna-mudrā under a triple umbrella with an elephant on either side on a lion-throne, the eyes, śrīvatsa-mark, etc., of the Jina are inlaid with silver and copper. A rayed halo is around the head. Yakṣa Pātāla and Yakṣī Anantamatī flank the simhāsana. Nava-grahas, etc., are depicted on the pedestal in front. A makara-toraņa surrounds the figure. The inscription on the back of the image gives the name of the image, its donor and date as 1507.

DHARMANĀTHA (48.4/50): The Jina is seated in meditation on a lion-throne with eyes, śrīvatsa-mark, etc., inlaid with silver and copper. He has a rayed halo around the head. He is flanked by two Tirthańkaras in dhyāna-mudrā and two in kāyotsarga-pose. Between the lions on an inlaid panel is depicted the vajra (thunderbolt), his emblem. The Yakşa and Yakşī shown as serving him are Kinnara and Kandarpā. Nava-grahas and two deer with a cakra, etc., are depicted in the front. The other features are similar to those as shown in other figures. The inscription on the image is of sarhvat 1572.

ŠĀNTINĀTHA (48.4/40): Seated in *dhyāna-mudrā* on a lion-throne, the Jina has his eyes, *ŝrīvatsa*-mark, etc., inlaid with silver and copper. On either side, in a rectangular niche is a seated Tīrthaṅkara, below which is another standing one. The *siṁhāsana* is flanked by seated Yakṣa and Yakṣī figures while the Nava-grahas and two deer flanking the *cakra* are depicted in front. Between the lions in front of the throne is a deer, the Jina's emblem. The inscription at the back of the image is dated *saṁvat* 1524.

Kunthunātha (48.4/24): The Jina is seated in *dhyāna-mudrā* on a lion-throne mounted on a pedestal under a triple umbrella which is flanked by two elephants. His eyes, the *śrīvatsa*-mark and the seat in front are inlaid with silver. Another Tirthankara with an attendant stands on his either side. A goat, his emblem, is shown in the front. The throne has the figures of a Yakşa couple Gandharva and Balā. The frame has a beaded border and triangular design. The back bears a dated inscription of *samvat* 1507.

MALLINĀTHA (47·109/170): Seated cross-legged in *dhyāna-mudrā* on a lion-throne placed on a terraced pedestal, the Jina has elongated ears and an *ūṣnīṣa* on the head, over which is a triple umbrella, with a perforated design, flanked on either side by an elephant and surmounted by a divine minstrel blowing the



National Museum : Tirthankara Pärśvanātha (Rajasthan)



A National Museum. Tirthankara Pārśvanātha (Uttar Pradesh)

B. National Museum: Tirthankara Neminātha (Narhad)



Chapter 38] MUSEUMS IN INDIA



National Museum : Sarasvatī (Pallu)

.T-OBJECTS IN MUSEUMS [PART X



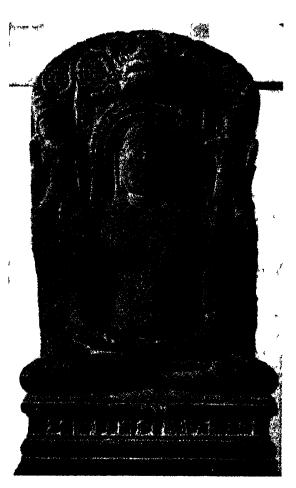
A. National Museum: Tirthankara Rşabhanatha (Bihar)



B. National Museum: Yakşī Ambikā (Bihar)

B. National Museum: a Tirthankara (the Deccan)





A. National Museum: parents of Tirthankara (West Bengal)

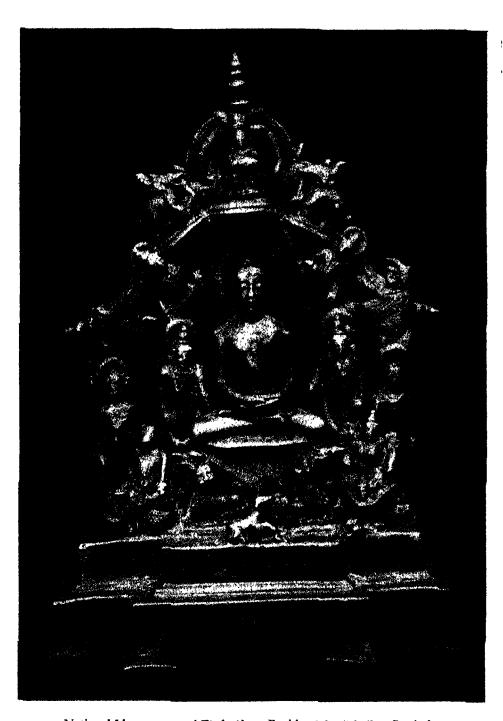


A. National Museum: Tīrthankara Pārsvanātha (south India)



B. National Museum: Tīrthankara Suprāśvanātha (south India)

PLATE 340



National Museum: metal Tirthankara Rşabhanatha (Madhya Pradesh)

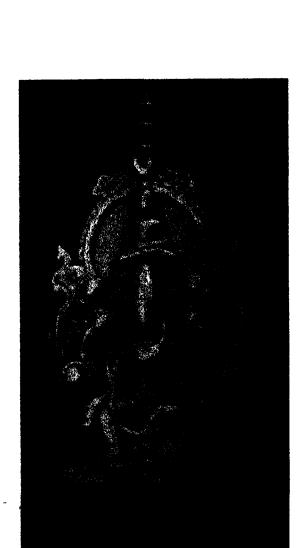


A. National Museum: a metal Tirthankara (Karnataka)



B. National Museum: a metal caumukha (Rajasthan)

B. National Museum: a metal Ambikā (east India)



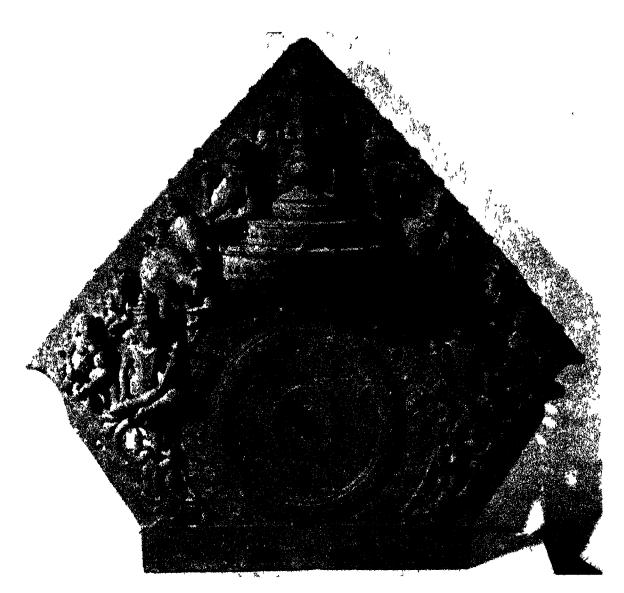


A. National Museum: a metal Cakreśvarī (Uttar Pradesh)

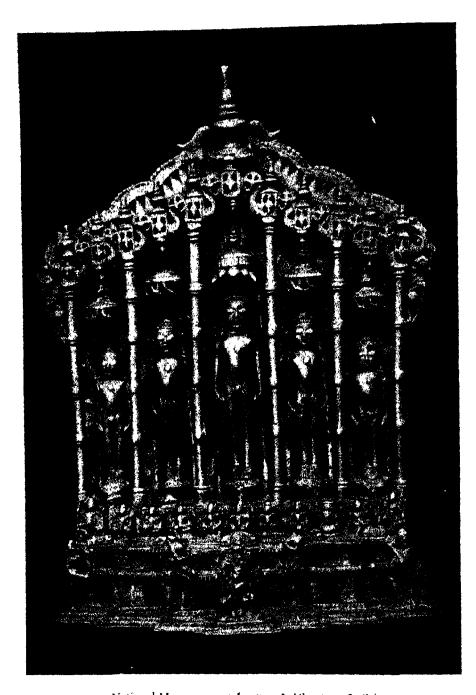
ART-OBJECTS IN MUSEUMS



National Museum: metal Ambikā (Akota)



National Museum: metal parikara of a Tirthankara (Rajasthan)



National Museum: metal panca-tirthika (west India)

conch. On either side of his head is a Tirthankara in a rectangular niche seated in dhyana-mudra, beyond which is another niche containing Gandharvas. Below these are two Tirthankaras in kayotsarga-pose and two attendant figures at extreme ends. On either side of the sinhasana are Kubera and Dharana-priya, the Yaksa couple attending on him. Nava-grahas, etc., are shown as usual. The inscription at the back is dated sanvat 1531 (Vikrama) and sanvat 1427 (Saka).

MUNISUVRATA (48.4/27): Seated in meditation on a lion-throne, he is shaded by a triple umbrella flanked by two elephants and two seated Jinas. On his either side stands a Tirthankara in kāyotsarga-pose. The Yakşa couple attending on him are Varuna and Naradattā. His emblem, a tortoise, is badly mutilated. The back of the image bears an inscription of samvat 1509.

NEMINĀTHA (48.4/36): This is a rubbed figure, seated in meditation on a lion-throne under a triple umbrella. He has a rayed halo behind his head. On his either side is a seated Tirthankara enclosed in a rectangular niche and another standing one. The *simhāsana* is flanked by Yakşa Gomedha and Yakşī Ambikā. His emblem is a conch-shell. Other features are the same as in other figures. A dated inscription of *samvat* 1518 is engraved at the back of the image.

PARŚVANĀTHA (48·4/20): The Jina is shown seated cross-legged in *dhyāna-mudrā* on a lion-throne under the canopy of a seven-hooded serpent. His hair is arranged in small schematic curls and he wears a necklet and armlets. The eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. He is flanked by two seated and two standing Tīrthaṅkaras. Over the snake-hoods and on the base in front is an elephant on his either side. The *siṁhāsana* is flanked by Yakṣa Dharaṇendra and Yakṣī Padmāvatī and the Nava-grahas are depicted in the front. His emblem is a snake. The back bears an inscription of *saṁvat* 1487.

MAHĀVĪRA (48·4/17): Seated cross-legged in *dhyāna-mudrā* on a lion-throne under a triple umbrella with elephants and Gandharvas on either side, the Jina has his eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. Two *caurī*-bearers stand on either side and the throne is flanked by Mātanga and Siddhāyikā, the Yakṣa and Yakṣī. His cognizance is a lion. The inscription on the back of the image is of *samvat* 1392.

A STANDING JINA (64.444): A rare Calukyan bronze image shows the Jina as standing erect in *kayotsarga*-pose on a lotus-pedestal with his hands hanging along the sides. His hair is nicely arranged into spiral curls over the head.

The śrīvatsa-cihna is absent. On stylistic basis it can be assigned to the tenth century. Plate 342A.

CAUMUKHIS (63·1187): One of them is small in size, with the miniature figures of Tirthankaras seated in *dhyāna-mudrā* on all the four sides. The upper part is decorated with a *caitya*-window with a *kalaśa* at the top. It is small-sized and belongs to *circa* tenth century. Plate 342B. Another *caumukhi* (47·109/207) has four Tirthankaras seated between two pilasters in four niches of a common pavilion, facing the four directions. It is square on plan and has a terraced base and a *šikhara*, the latter being crowned by a *kalaśa* or finial. It is damaged at places and is hollow inside.

CAKRESVARI (67.152): Seated in *lalitāsana* on a lotus-seat mounted on a rectangular pedestal, she is eight-armed and carries discs in her six hands. Her front right hand is in gift-bestowing attitude and the corresponding left carries a citron. She wears a high crown, circular ear-rings and a garland. The back-frame showing the figure of Adinātha in meditation is crowned by a triple umbrella. Garuḍa, the vāhana of the Devi, is depicted in front. The facial features of the figure have been rubbed off. The image is a fine specimen of the Pratīhāra art of the tenth century. Plate 343A.

TWO-ARMED AMBIKĀ (68·190): She sits at ease on a couchant lion carrying a branch of a mango-tree (damaged at top) in her right hand and holding her child with the left. Her other son stands on her proper left. The back-frame is supported by gaja-vyālas depicted on either side of the goddess. A lotus-halo behind her head has flames emanating on all sides. A miniature figure of Neminātha in ardha-padmāsana is shown at the top of the image. The image is a west-Indian product of the ninth century. Plate 344.

Four-Armed Ambikā (48.4 11): Seated in *lalitāsana* on a couchant lion, mounted on a rectangular pedestal, she holds in her upper hands, a cluster of mangoes, in the front right a fruit and in the front left the child resting on the thigh. Another child stands to her proper right. She wears a *karaṇḍa-mukuṭa*, ear-rings, a necklace, bracelets, anklets and the lower garment. Around the head is a semicircular lotus-patterned halo. The back support is crowned by a *pūrṇa-ghaṭa* and also has a seated figure of Neminātha enclosed in a rectangular niche above the head of Ambikā. The typical crown, the broad face with prominent chin and the modelling of the figure suggest the hand of a Paramāra artist. The image bears an inscription dated *sarīvat* 1203.

A GILT AMBIKĀ (49·12/3): Standing gracefully under a fruit-laden mangotree on lotus-pedestal mounted on a decorated rectangular base, she holds a

bunch of mangoes in the right hand while the left supports a child in her lap. Another naked child (hands damaged) stands on her left. She wears circular rings, a necklace, numerous bangles and a sārī and the anklets. Her mount, a lion, is depicted on her left. The elegant modelling of the figure suggests a tenth-century date and Pāla workmanship. Plate 343B.

PADMĀVATĪ (48-4/273): Seated cross-legged on a lotus-seat with a rectangular pedestal projecting in front, she is shaded by a canopy of a three-hooded serpent, on which is seated Pārśvanātha in meditation. In her upper right hand she holds a fruit, the lower right is in varada, in the upper left is a lotus and in the lower left a water-vessel. A scarf is worn around her shoulder and she wears the usual jewellery. A damaged cock, her cognizance, is depicted to the proper left. The trefoil arch on top, supported on two columns, has a beaded border and is surmounted by a kalaša. The image, fashioned in western India, appears to belong to circa seventeenth century.

PADMĀVATĪ (47·109/124): Seated in *lalitāsana* on a circular pedestal, mounted on a square base, the four-armed Devī holds a goad in her rear right hand, and the front right is in gift-bestowing attitude; the rear left hand (now lost) held a noose and the front left carries a pomegranate-like fruit. She is shaded by a canopy of five-hooded cobra. A seated figure of a Tirthankara is shown above her head. The image is assigned to *circa* eighteenth century, but the provenance is unknown.

A PARIKARA (67·103): This is the back-frame for a Tirthankara image, the main figure of which is missing. In the centre, it has a big rayed halo composed of lotus-leaves and other ornamental designs. On its either side is a crocodile-face from which emanate beautiful scrolls of lotuses. Above these, a pair of Vidyādharas, bull-faced flying figures and elephant-riders, bringing garlands and offerings, and moving towards the deity, have been most remarkably illustrated. The umbrella in the centre has flying celestials on either side and at the top. Two of them are playing on bugles and the one in the centre at the top is blowing a conch to announce the kaivalya of the Tirthankara. The elegant modelling of the figures wearing typical karanda-mukutas and showing prominent facial features and the lotus-designs carved in the lower half of the parikara remind us of two contemporary images of Jaina Sarasvatī from Pallu, Bikaner (above, pp. 257 and 556). Stylistically it is a great masterpiece of the Cāhamāna art of the twelfth century. Plate 345.

PAÑCAVIMSATI-PAŢŢĀ OF PĀRŚVANĀŢHĀ (63.73): Pāršvanātha stands in kāyotsarga with two other Jinas on either side. The toraņa over the figures is

reminiscent of the gateways of the late medieval west-Indian temples. The back bears an inscription of sainvat 1500 (A.D. 1443). Plate 346.

B.N. SHARMA S.P. TIWARI

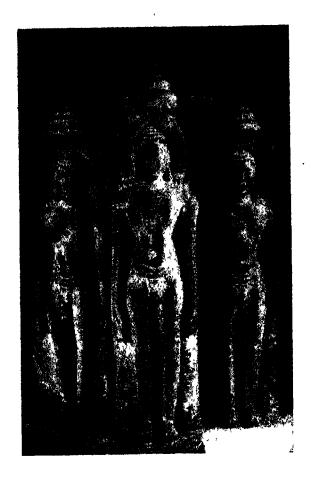
PRINCE OF WALES MUSEUM, BOMBAY

TRI-TĪRTHAKA OF JINA (113; height 89 cm.; stone, Ankai-Tankai, District Nasik). Under a three-tiered parasol the nimbate Digambara Jina stands in kāyotsarga flanked by a Jina on either side. All the three have hair-locks falling on their shoulders. The mūla-nāyaka is also flanked by a caurī-bearer on either side and what seems to be a donor-couple squatting at his feet. On the top of the parikara are represented the prātihāryas, while a row of musicians is depicted along the top edge. The leaf-pattern behind the nimbus may represent their bodhi-vṛkṣas. It may be observed here that the hair-locks falling on shoulders, which generally helps in identifying Rṣabhanātha, appear as a cliche in the Ankai sculptures, for even Pārśvanātha has been depicted with hair-locks falling on the shoulder. Circa ninth-tenth century. Plate 347A.

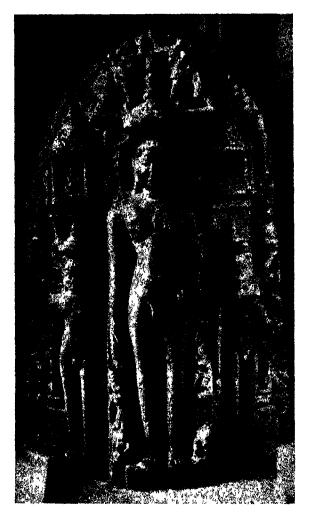
PAÑCA-TĨRTHIKA OF JINA (114; height 88.5 cm.; stone; Ankai-Tankai). The Digambara Jina standing in $k\bar{a}yotsarga$ is flanked on either side by a seated Jina in a niche at the top and a standing Jina in $k\bar{a}yotsarga$ below. The $m\bar{u}la-n\bar{a}yaka$ is flanked on either side by $caur\bar{i}$ -bearers. The stele, however, is more elaborate with architectural pilasters supporting the attendant Jinas and the miniature shrines above. The $gaja-vy\bar{a}la$ motif appears on either side. Inscription on the pedestal. Plate 347B.

YAKŞA DHARAŅENDRA (119; size 43.5×76 cm.; grey stone; Karnataka region). The four-handed Yakşa is seated in *lalitāsana* on a cushion, with right leg pendent. Highly ornamented with a big tapering crown, the figure holds a lotus, a mace (?) and a $p\bar{a}sa$ in three of his four hands, and his original left hand is in $varada-mudr\bar{a}$. He is seated against an elaborate $prabh\bar{a}val\bar{a}$ decorated with a floral scroll with a crest of $k\bar{i}rttimukha$. Though the placement of emblems in his hands does not corroborate any iconographic requirement, the three-hooded serpent-canopy over his crown helps in identifying this figure as that of Dharanendra. The ornate carving of the figure reflects influences of the Hoysala style. Circa twelfth century. Plate 348.

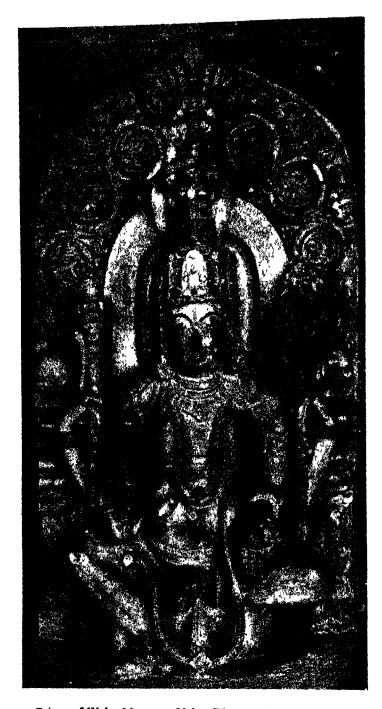
YAKŞĪ PADMĀVATĪ (121; size: 48×78 cm.; grey stone; probably Karnataka). A companion figure of Yakşa Dharanendra, the Yakşī holds her emblems identically with those held by the Yakşa except that her left hand is broken at the wrist. Her crown is surmounted by a single-hooded cobra.



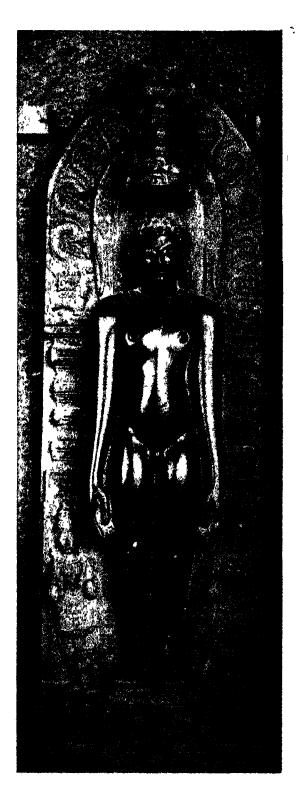
A. Prince of Wales Museum : tri-tīrthika of Jina (Ankai-Tankai)



B. Prince of Wales Museum: pañca-tīrthika of Jina (Ankai-Tankai)

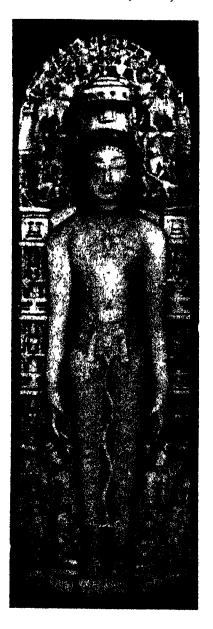


Prince of Wales Museum: Yakşa Dharanendra (Karnataka)



A. Prince of Wales Museum: Mabāvīra (Karnataka)

B. Prince of Wales Museum: ekatīrthika of Mahāvira (Virwah)





A. Prince of Wales Museum: cauribearer (Rajasthan)



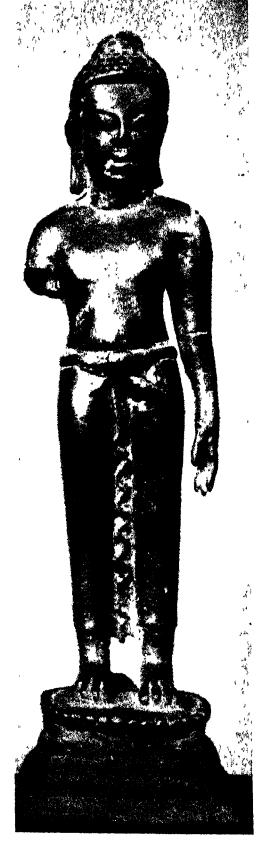


PLATE 350



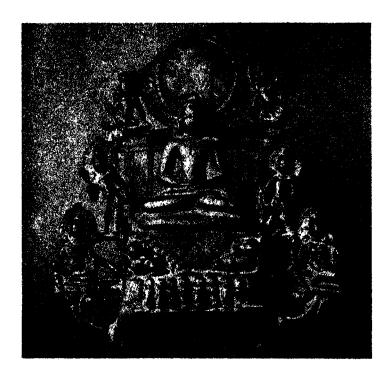
Prince of Wales Museum: bronze caturvi msati-patta of Rşabhanātha (Chahardi)



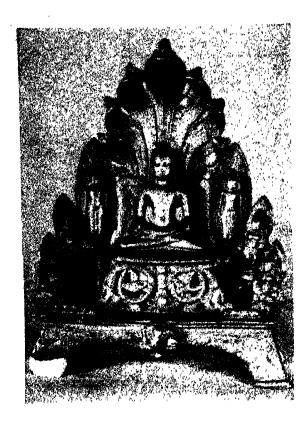
Prince of Wales Museum: bronze Gommațesvara (Sravanabelgola)



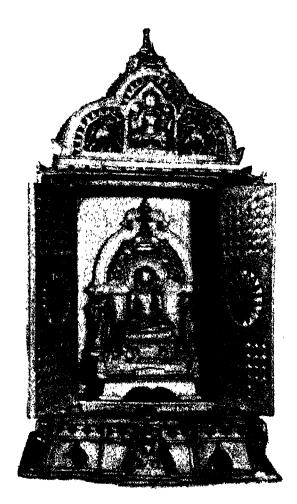
A, Prince of Wales Museum : bronze Yakşı (Karnataka)



B. Prince of Wales Museum: brass Tirthankara Rşabhanātha (west India)



A. Prince of Wales Museum: bronze tri-tīrthika of Pārśvanātha (probably Basantgarh)



B. Prince of Wales Museum: brass caitya-grha (Gujarat)

MARAVIRA (116; size 43×116 cm.; schist; Karnataka). The Digambara Jina, recognizable by his cognizance, the lion, on the pedestal, stands in kāyotsarga, on a lotus resting on a tri-ratha pedestal. He is flanked by Yakşa holding a citron in his left hand and the Yakşī holding a pustaka in her left hand. The śrīvatsa-mark is absent. The stele is an architectural composition of two pilasters each supporting a makara (?) on which is seated an unidentifiable deity. The oval prabhā has a scroll-pattern with a kīrttimukha crest. A peculiar feature, noticeable in the Karnataka sculptures, is the three-tiered chatra over Mahāvīra's head. Plate 349A.

EKA-TĪRTHIKA OF MAHĀVĪRA (117; marble; size 51×143·5 cm.; Virwah, Thar and Parkar District, Sind). The Jina stands in kāyotsarga on a pañca-ratha pedestal. He wears an undergarment indicated by a broad waist band fastened by a kīrttimukha-clasp while a stylized zigzag pattern between his legs indicates an end of the dhotī. On his chest is the śrīvatsa-mark, while the nipples of his breast are marked by a dotted circle (suggesting flower?). He is flanked by a caurī-bearer on either side, while the donor-couple is seated in añjali-mudrā at his feet. His parikara is ornately carved representing four seated and one standing Vidyā-devīs on the vertical column on either side. On the chatra around are represented the prātihāryas. On the upper edge of the parikara are represented the musicians. Inscription dated sarivat 1139 (A.D. 1080). Plate 349B.

CAURĪ-BEARER (118; height 87 cm.; marble; Rajasthan). Evidently a part of a Jina's parikara, the figure stands in tri-bhanga holding the flywhisk in his right hand and the left hand in katyavalambita posture. The figure is richly decorated with an ornamented kirīṭa-mukuṭa, pearl necklaces, hāra, kuṇḍalas, bracelets, armlets and anklets. He wears a dhotī fastened to the waist with ropeband and pearl strings and also wears a paryastikā across his thighs. Circa twelfth century. Plate 350A.

Donor (?) (127; size 38×55.5 cm.; marble; Rajasthan). The bearded male figure with sharp features is seated in *lalitāsana* on a *caukī* with right leg pendent. His hair is combed back and tied in a bun seen on his left shoulder, while his nimbus comprises an elaborate lotus. He is clad in a *dhotī* and a scarf passes over his arms with its ends hanging down. In his two hands he holds stylized lotuses. The pilasters on the stele support two miniature shrines enshrining a Yakṣā and a Yakṣī; above it is a trefoil *toraṇa* with an enshrined Jina at the crest. The inscription, dated *sanīvat* 1242 (A.D. 1185), on the pedestal mentions that the image was got made by one Saktikumāra. Above, plate 200.

PĀRŚVANĀTHA (32; height 21.5 cm.; bronze). The nude Jina stands in kāyotsarga with the right forearm missing. Behind his head is a five-hooded snake, his lāñchana, whose recoiled body is visible between his two legs. The features are very archaic. His broad shoulders, the modelling of the torso and the elongated legs compare with Kushan features visible in some of the early bronzes from the Chausa hoard, now in the Patna Museum. The broken tenon below the feet indicates that it must have been mounted on a pedestal which is now missing. Circa second century A.D. Above, plate 37.

JINA (122; height 22 cm.; bronze; Vala, Gujarat). The Jina wearing a lower garment stands in kāyotsarga on a circular beaded pedestal with a square base. His face is oval with long perforated ear-lobes; his hair is done in schematic curls with an uṣṇīṣa at the top. The śrīvatsa is conspicuously absent. A lug at the back of the image and a broken tenon on the back side of the pedestal must have been for a chatra, now missing. The features and the modelling of the torso, as also the pattern of the dhotī, suggest its proximity to the Gupta tradition visible in the cave-sculptures of the Deccan. The back is plain and unmodelled. Circa sixth century. Plate 350B.

JINA (34; height 18 cm.; bronze; Vala). The Jina stands in $k\bar{a}yotsarga$ on a square pedestal. He wears only a *dhotī* modelled on the front side while the back is plain. The head seems disproportionately bigger than the torso. The oval halo behind the Jina supports a plain circular nimbus and is cast along with the image. *Circa* sixth century.

Chahardi (Chopda), District East Khandesh). On a double lotus supported by a tri-ratha pedestal stands the mūla-nāyaka in kāyotsarga attitude. He is clad in a plain dhotī tied at the waist by a girdle with looped knot. His shoulders are rather flat but broad in contrast to his rounded waist and bulging hips. The face is broad, the features well-modelled. His hair is done in schematic curls with tapering uṣṇūṣa and curled locks falling on the shoulders have led scholars to identify him as Rṣabhanātha. His eyes are inlaid in silver and the śrīvatsamark on his chest is inlaid in gold. His pedestal is supported by two lions facing in opposite direction; in the centre is the wheel flanked by a deer on

[1 For the view of U.P. Shah on the date and provenance of the bronze, see above pp. 87-88. The present writers, however, observe: 'It is necessary to re-assess the dating of the bronze on the basis of the evidence provided by the Jaina bronzes of the Kushan period from the Chausa hoard. The broad shoulders and elongated limbs of our bronze have a closer affinity to those of the Chausa images.'—Editor.]

either side. At the base of the tri-tīrthi are represented half-bodied Navagrahas. It is his parikara, however, which is worth noting. On his either side are three seated nimbate Jinas arranged vertically that the rest are represented in four horizontal rows. In the topmost row in the centre is depicted Pārśvanātha seated in a niche. On either side of the vertical row of Jinas is a flywhisk-bearer standing on a floral pedestal emanating from the tri-ratha pedestal. On a lower level, on lotuses emanating from the pedestal, is seated in lalitāsana to his right his Yakṣa holding a citron in his right hand and a mongoose in his left, while on his left is seated the Yakṣī holding a mango-branch in her right hand and supporting a child in her left lap. At the farthest ends are gaja-vyālas and along the upper edge of the parikara is a row of musicians. At the crest is a three-tiered chatra done in the Karnataka style. There is an inscription on the back of the pedestal. Circa ninth century. This image stylistically belongs to the Rāṣṭrakūṭa tradition. Plate 351.

Bāhubali (105; size 17×51 cm.; bronze; Sravanabelgola). The nude figure of Bāhubali stands in $k\bar{a}yotsarga$ on a round base apparently detached from a bigger pedestal. His shoulders are rather broad but the torso and the limbs are naturalistically modelled. His face is oval with full cheeks, prominent nose, and well-marked lips and the eyebrows are slightly raised. The ears are long and perforated. His hair is combed backward in thick incised pattern and thickly curled hair locks can be seen prominently over his shoulders. A meandering creeper in high incised relief entwines his legs and arms. Eighth-ninth century. Plate 352.

YAKŞĪ (65.2; height 22.5 cm.; bronze; Karnataka). The bare-breasted female figure clad only in a lower garment stands with flexed body on a square pedestal, holding a cāmara in her right hand and resting her left hand on a column of what appears to be ten kalaśas (?) or sacred-water jars. Her features are archaically modelled with a flat nose, thick lips and thick eyebrows. Her coiffure is elaborate. Her lower garment is indicated by an end of the garment done in high relief on her left thigh and chord-like girdles around her waist. She wears armlets and anklets. Plate 353A.

Unidentified Jina (67.7; height 15 cm.; brass; west-Indian school, Akota style). The Jina is seated in *dhyāna-mudrā* on a cushion resting on a *sinhāsana*. The figure, though defaced, shows an oval face, long perforated ear-lobes and and a prominent *uṣṇṣa*. The neck is *kambū-grīvā*. He is flanked by nimbate Yakṣa and Yakṣī, the Yakṣa holding a mongoose and a citron and the Yakṣī the branch of a mango-tree. His circular *prabhā* with a beaded pattern rests on two plain pilasters with a cross-bar. The *dharma-cakra* flanked by a donor on

either side appears prominently on the pedestal. The śrīvatsa-mark on the chest and the Nava-graha on the pedestal are absent. Dated samvat 994 (A.D. 887).

RȘABHANĀTHA (67.6; size 23.3 cm.; brass; west-Indian school, Akota style). The Jina is seated in dhyāna-mudrā on a cushion resting on a carpeted simhāsana. Partially defaced, the eyes are inlaid in silver, long perforated earlobes and prominent uṣṇiṣa. Śrīvatsa-mark on the chest. While the Yakṣa and Yakṣī figures are as in the previous image, the parikara needs special mention. The cāmara-dharas flanking the Jina and the gaṇadharas flanking the nimbus owe their origin to the Deccan-Karnataka tradition. Late ninth or early tenth century. Plate 353B.

TRI-TRTHIKA OF PĀRŚVANĀTHA (67·12; height 15·5 cm.; brass; west-Indian school, probably from Vasantagarh). The Jina is seated in *dhyāna-mudrā* on a viśva-padma done in openwork lotus-scroll. The face is squarish, the elongated ears touch the shoulders and the uṣṇīṣa is prominent. He is flanked on his right by Rṣabhanātha and on his left is Mahāvīra, both standing in kāyotsarga against oval prabhā. The other figures of the parikara are those of Yakṣa Dharaṇendra and Yakṣī Padmāvatī. On the pedestal is the wheel flanked by a deer on either side. Circa 1050. Plate 354A.

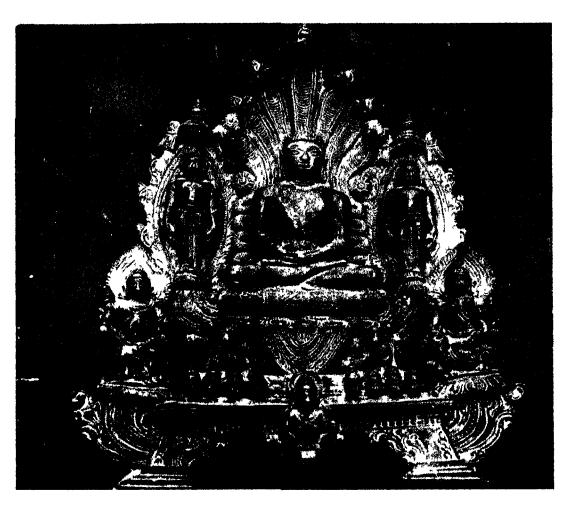
CAITYA-GRHA (57·14; size $20 \times 12 \times 33$ cm.; brass; Gujarat). It is a rectangular shrine with a base, walls and *sikhara* surmounted by a *kalasa*. In the niche in the centre of the base is a Yakṣī, while a donor figure appears at each end. Nava-grahas are depicted on the base. The *prākāra* has two doors, while on the dome is enshrined Sarasvatī flanked by an elephant on either side. Such portable shrines have been a common feature of household-worship meant to enshrine the *kula-deva* of the family. *Circa* seventeenth century. Plate 354B.

Moti Chandra Sadashiv Gorakshakar

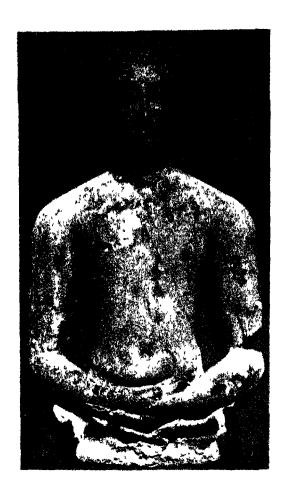
MUSEUMS IN RAJASTHAN

JAINA TRUST, SIROHI

The earliest hoard of Jaina bronzes in Rajasthan, now with the Jaina Trust, Sirohi, comes from Vasantagarh near Pindwada, Sirohi District. It has yielded two big free-standing Tirthankara images in kāyotsarga-pose. One represents Ādinātha with traces of hair-locks falling on the shoulders. It is



Bikaner Museum; bronze Tīrthankara Pārśvanātha (Amarsar)



A. Ahar Museum: torso of a bronze Tirthankara (Ahar)



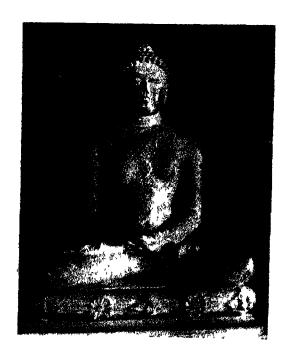
B. Udaipur Museum: Kubera (Bansi)

B. Bharatpur Museum: sarvatobhadra





A. Jodhpur Museum: Jivantasvāmin



A. Bharatpur Museum : Tīrthańkara Neminātha



B. Jaipur Museum: Tīrthaŭkara Munisuvrata (Narhad)

about 106 m. in height. The other image bears an inscription of Vikrama-sanvat 744 on the pedestal, which records that it was cast by Sivanaga... for the spiritual benefit of acquiring right knowledge, right action and right faith. The Vasantgarh group also contains some other bronzes, noteworthy among which is one of Sarasvati who holds a lotus-stalk in her right hand and a manuscript in the left. Her crown is elaborate, with a sun-disc atop and makara-head on either side. The halo, in the form of a dotted rim, reminds us of similar haloes from northern and western India. The hoard also contains some Jaina bronzes of the eighth-ninth centuries.

BIKANER MUSEUM

There are a dozen bronzes from Amarsar, now preserved in the Bikaner Museum. This group includes a *cauri*-bearer, which, from the artistic point of view, is highly attractive. A sitting Pārśvanātha is illustrated here (plate 355). The collection also includes one of the two famous marble Sarasvatīs, discovered at Pallu in Bikaner District, a superb specimen of Cāhamāna art (above, plates 154 and 337).

AHAR MUSEUM, UDAIPUR

Ahar (Āghāṭapura, near Udaipur) seems to have been a centre of Jaina art during the early medieval period. An early medieval Jaina bronze was unearthed about thirty years ago. Now preserved at the Museum at Ahar, it is more than life-size in height and shows a seated Tīrthankara in a meditative pose (plate 356A).

PRATAP MUSEUM, UDAIPUR

The Pratap Museum has in its collection a fifth-sixth century headless statue of Ambikā carved out of local greenish-blue schist (pārevā). Its findspot is Jagat (District Udaipur). The goddess carries a bunch of mango-twigs in the right hand and holds a baby on her lap with the left. There is, however, no Jaina emblem as such on the image. This collection has also a rare statue of Jaina Kubera (plate 356B). Datable to the eighth-ninth century, it is carved out of greenish blue schist. Its findspot is Bansi in Chitor District. The seated deity holds a citron in the right hand and a money-bag (nakulaka) in the left. A couchant elephant is shown below. Above the curly hair of Kubera is an attractive crown studded with the miniature figure of a Jina and another similar figure still above.

JODHPUR MUSEUM

A very fine specimen of Jīvantasvāmin image (plate 357A), datable to tenth-eleventh century, is on display in the Jodhpur Museum. It comes from Khimvsar, Nagaur District. The sculpture is well-preserved and the execution is superb. The museum has also a twelfth-century image of Jaina Mahişamardinī. The white-marble image of the Devi is mentioned as that of Saccikā in the inscription (Vikrama year 1237) on its pedestal, which also records that it was installed by the chief of the Jaina nuns. It is interesting to note that according to the Upakeśa-gaccha-paṭṭāvalī, the Jaina Ācārya Ratnaprabha-Sūri converted Mahiṣamardinī to the Jaina pantheon under the name of Saccikā, who is none else but Saciyā-Mātā still worshipped in a contemporary temple at Osia. [Cf. above, p. 252.—Editor.]

BHARATPUR MUSEUM

An image of sarvatobhadra Ādinātha, preserved in this Museum, is important from the iconographic point of view. The standing nude Tīrthankara (plate 357B) is to be seen on all the four sides, in strict accordance with the Jaina tradition of samavasarana. He has matted locks on the head. The collection includes also an image of Neminātha, with a conch-mark on the pedestal (plate 358A).

DUNGARPUR ART-GALLERY

Among the exhibits in this Gallery is an early medieval (seventh-eighth century) statue of seated Adinātha, carved out of local pārevā stone.

AJMER MUSEUM

An important exhibit in this collection is a colossal bust of Adinātha, datable to the sixth-seventh century. Its findspot is Shergarh (Dholpur, Bharatpur District). The hair-locks falling on the head, curls surmounted by matted locks, oval halo at the back, etc., show the skill of the artist in executing the image. A headless image in the Museum, appearing to be of the early medieval period, is of Pārśvanātha.

CENTRAL MUSEUM, JAIPUR

This Museum preserves an elegant early medieval statue of black stone, showing a standing Munisuvrata in kāyotsarga-pose. It was found, like another image in the National Museum, New Delhi (above p. 556), at Narhad near Pilani (plate 358B).

R.C. AGRAWALA

Chapter 38] MUSEUMS IN INDIA

MUSEUMS IN ANDHRA PRADESH

STATE MUSEUM, HYDERABAD

Some eleven bronzes from Bapatla, Ongole District, are now preserved in this Museum. The bronzes belong to the ninth century. The important pieces are the following:

A Vardhamāna is seated in meditation between a Yakşa and a Yakşī, while caurī-bearers are carved above. He has a prabhā surmounted by a triple parasol. The inscription on the image, written in Kannada script, dates to the ninth century. In another piece, Neminātha is seated on an elaborate stinhāsana with a prabhā behind his head. The mango-foliage is very elaborately carved. His Yakṣī Ambikā with her child is carved just below. The triple parasol is above the prabhā. There is another Neminātha in the group. Other pieces include another of Vardhamāna, a Pāršvanātha, and a Vidyā-devī. Not much of artistry can be seen in these images, except in that of Vidyā-devī who wears a necklace and a thick yajāopavīta. The left hand holds a lyre, while the right hand holds the plectrum. Her hair is arranged like a fan. Special mention may also be made of the image of Ambikā, which is very realistically carved. Neminātha is represented on the trefoil arch. The mango-tree is very artistically represented, and Ambikā holds a bunch of mangoes. She wears several ornaments of the typical Rāṣṭrakūṭa style.

A good number of images in the Museum-collection come from several important Jaina centres. We may mention here a beautifully-carved Bāhubali (plate 359A) coming from Patancheruvu. The image, in kāyotsarga with creepers entwining his legs and ending in twirls at the top on either side, encasing Yakşis (or sisters of Gommata?), is powerful and elegant. The stems are held by Yaksis in one hand and the other hand is katyavalambita. svastika-mark is decoratively carved as a diamond; the prabhā is in the form of a lotus. The image is dated to circa twelfth century. Another important piece is that of Mahavira, with twenty-three other Tirthankaras carved around him (plate 359B). The Kannada inscription on the image puts its date in the twelfth century. An Ambika image, though its head is lost, is very important. The goddess is seated in bhadrāsana and wears a long chain, necklace, valayas, etc. She holds a bunch of mangoes. Another important icon is that of Sarasyati (plate 360). It is endowed with a suppleness of form and flexibility of bhangas. She is bedecked with all sorts of ornaments. The minor icons in the complex, the prabhā and the Tirthankaras above are all left without polish, while the main image is highly polished. The inscription in Devanagari script is dated

1178 (twelfth century). Patancheruvu has also yielded a caumukha with a sikhara.

An important centre of Jainism was Nizamabad. A Pārśvanātha image endowed with all the mahā-puruṣa-lakṣaṇas comes from this place. The place has also yielded several other figures.

Gulbarga was another centre. The Museum has a Pārśvanātha figure in kāyotsarga from this place. Besides the five-hooded snake-canopy the image includes caurī-bearers and a triple chatra. The inscription, which refers to the image as that of Pārśvanātha (Pārśvadeva), is palaeographically assignable to the twelfth century.

A number of sculptures were found at Dharmavaram which had a Jaina temple. The Museum has a caumukha from this place. Each of its facets is divided into three panels, each panel showing two Tirthankaras. The total number thus comes to twenty-four, thus making it a caturvinsati-patta (plate 361A). The images are cut in low relief. Traces of a much-faded inscription are to be found on the image.

Some beautiful Jaina sculptures are exhibited in the premises of the office of the Director of Archaeology and Museums. They include a Pārśvanātha, about 92 cm. in height, standing nude in kāyotsarga with a seven-hooded coiled serpent covering his head. A three-tiered chatra crowns the snake-hood. Twenty-three Tīrthankaras in yoga-mudrā are represented over the frame; two attendants, one male and one female, bearing caurīs stand at the bottom on either side. Two more male caurī-bearers, standing on makaras, are carved near the shoulders of the main figure.

An image of Candraprabha, about 70 cm. in height, shows him seated in padmäsana with hands in yoga-mudrā. His hair is shown in tiny ringlets; he has elongated ear-lobes. The moon is incised on the middle of the base. On the basis of an inscription in Telugu-Kannada characters the image can be assigned to the eleventh century.

KHAZANA BUILDING MUSEUM, GOLCONDA

Among the collection is an unfinished slab with two cauri-bearing attendants standing on either side at the bottom (plate 361B). Due to some unknown reason, the main figure in the middle was not carved. Tirthankaras seated in padmäsana are shown at the top of long stalks in the cusps of trefoil

creeper-design issuing from the mouths of makaras. Three Tirthankaras are shown seated in padmäsana in the middle of the makara-torana. An image of Adinātha, about 1.53 m. in height, shows him standing in kāyotsarga. He has a canopy over his head raised by two elephants on either side. There is a prabhā behind his head which is shown with elongated ear-lobes carrying makara-kundalas. The hair is shown in tiny ringlets. There is a frivatsa-symbol on the chest. Two attendants and two kneeling devotees are shown on either side at the bottom. The image belongs to the twelfth century.

A black basalt image shows Pärsvanätha standing in käyotsarga with a seven-hooded serpent covering his head as a canopy. Two attendants carrying flywhisks are represented on either side at the back of the makaras. Another image of Pärśvanātha, also in kāyotsarga, 1.5 m. in height, is carved in dolerite. A seven-hooded snake covers his head as a canopy. The Yaksa and Yaksi are at the bottom on either side. A similar image of Pārśvanātha in black basalt, 1.63 m. in height, is assignable to the twelfth century. A huge figure of Mahāvīra, seated in padmāsana and with hands kept in dhyāna-mudrā, is carved on pink sandstone. At the back of the head is a plain prabhā-mandala. Its height is 1.73 m. The image probably belongs to the tenth century. An image of Supārśvanātha, 75 cm. in height, shows him in kāyotsarga. A coiled serpent is shown in relief at the back. Other Tirthankaras are shown on either side in vertical rows. The Yakşa and the Yakşī are shown at the bottom. The image is datable to the twelfth century. A black basalt image of Gommateśvara or Bāhubali shows him standing in kāyotsarga with a creeper coiled round his legs. The height is 1.73 m. Mallinatha, carved on highly-polished black basalt, is shown standing in kāyotsarga. His two attendants are on either side. There is a prominent frivatsa on his chest. He is shown with ringlets of hair, and his elongated ear-lobes carry sankha-kundalas. The height of the image is 1.43 m. It is datable to the twelfth century.

A colossal figure of Pārśvanātha, 3.25 m. in height, standing in kāyotsarga, is reported to have been brought from Chilukuru, a famous Jaina basadi, about 20 km. from Hyderabad. The image is carved on sandstone. The modelling of the face is exquisite. He is shown with curly hair and elongated ear-lobes. Over the head is a snake-hood canopy. The left arm of the image is damaged. Another beautifully-carved image, that of Mahāvīra, shows him seated in padmāsana with his hands in dhyāna-mudrā. The image is carved on highly-polished black basalt and is about 1 m. in height. Two caurī-bearers, each about 75 cm., are carved separately for installation on either side of the main image. They carry fruits in the right hand and flywhisk in the left. On their

heads are beautiful mukuțas bedecked with precious stone and tassels. They also wear cakra-kundalas,

There are, in the collection, some inscribed rectangular granite slabs with figures of Mahāvīra, Pārśvanātha and other Jinas carved at the top. The inscriptions mention the gifts of land and garden.

MOHD ABDUL WAHEED KHAN

SALAR JUNG MUSEUM, HYDERABAD

In the small but interesting collection of Jaina images in the Salar Jung Museum, one, carved in black stone, represents five Tirthańkaras, including the main figure of a large standing nude in centre in kāyotsarga-pose (plate 362A). Two Jinas sit on the top of an inscribed pedestal, on two sides of the feet of the central standing figure, and two on the sides of his shoulders. They are all carved in relief on the plain oblong stela. The central figure is cut in relief in the middle of the slab and has a halo behind the head. A flywhisk appears on each side of the head of the central Tirthańkara. On the top of the central figure is the umbrella (chatra) with its front circular side (rim) ornamented with festoons. The two small Tirthańkaras near the legs also have umbrellas overhead. The sculpture dates to circa twelfth century and bears an inscription in Kannada on its pedestal, The sculpture is reported to have hailed from Karnataka.

The next stone sculpture is elaborately-carved sculpture (plate 362B), from Kupbal, Mysore State, of circa twelfth century. The front sides and the tip show miniature figures of twenty-three Tirthankaras, who are seated in the centre of circles formed of a winding creeper. The central figure is a nude Pārśvanātha against a coiling serpent, whose seven hoods appear over its head. On the front side of the pedestal is an inscription in Kannada characters, and over the pedestal is a small figure of Dharanendra Yakşa on the right of the Jina, of Padmāvatī Yakşī on the left.

A metal image of standing Pārśvanātha, with a nine-headed cobra holding a canopy over the Jina's head (plate 363A), seems to be earlier in age than the above two stone sculptures. Probably it comes from Maharashtra. The stiff broad shoulders, the face with thick lips and the long nose with a broad bridge suggest an age around circa eighth century or somewhat later.

A pañca-tīrthika image (plate 363B) with an inscription on the back bears the date sanvat 1453 (A.D. 1396) and is said to have been installed by certain

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saighapatis of Pragvata caste. The (central) image is said to represent Mahāvīra. There are two standing Tirthankaras by the sides of Mahāvīra, and on each end is a standing flywhisk-bearer. By the sides of the halo are two sitting Tirthankaras. The fifth Jina is represented by the central figure of Mahāvīra. On the right and left ends of the lion-throne of the Jina are shown respectively the figures of the attendant Yakşa and Yakşī. In the centre of the lowermost end of the pītha on which the lion-throne is placed is a worn-out figure.

A caturvinisati-patta is represented in a bronze (plate 364A). The central and larger figure is seated in the centre on a cushion placed on a lion-throne. In the centre of the broad platform is a dharma-cakra flanked by two deer, below which is the figure of Santi-devi. Celestial musicians and dancers are shown by the side of the Yaksa and Yaksi on each end of the throne. On the top is a mangala-kalasa. An inscription on the back says that it was installed in samvat 1530 (A.D. 1473).

A much later caturvimsati-patta has the central image representing Pārśvanātha, sitting under a canopy of seven hoods of a cobra (plate 364B). The arrangement of the Tirthankaras in various arched niches in horizontal panels, one above the other, and having a semicircular arched superstructure suggests a southern type of vimāna. The bronze is dated to circa eighteenth century.

D.N. VARMA

MUSEUMS IN MADHYA PRADESH

STATE MUSEUM, DHUBELA

The State Museum in Dhubela Palace near Nowgong in District Chhatarpur has over fifty images of Jaina Tirthankaras and their Sāsanadevatās of the Candella and Kalacuri periods. The sculptures representing the art of the Kalacuris were originally collected from various places in the former Rewa State in Baghelkhand. Most of the Candella sculpture are from Mau, about 1 km. from the site of the Museum itself. Some were collected also from the Jagatsagar tank near by. The other exhibits are from Tikamgarh, Mohangarh, Nowgong, Garoli and Jaso.

Sculptures from Mau and Nowgong

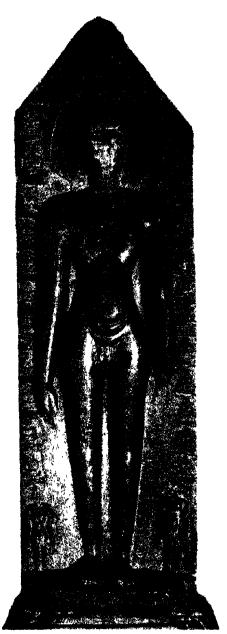
The images acquired from Mau and the Jagatsagar tank are of granite. Some of them have short records incised on the pedestals which give information about the donor and the date. The inscriptions are datable between Vikrama-sanvat 1196 (A.D. 1139) and 1220 (A.D. 1163).

TIRTHANKARAS: There are two images (11, size 51 by 47 cm., and 26, height 1.12 m.) of Rşabhanātha in padmāsana (plate 365A) and kāyotsarga respectively. The pedestal-inscription, dated samvat 1223 (A.D. 1141), of the seated image, says that it was worshipped by Alhana, probably of the Komce-gotra, and by Rupa perhaps his wife. Santinatha is represented in an image (24, height 160 cm.), where the Tirthankara stands in kāyotsarga with the śrīvatsa-symbol on the chest (plate 365B). The hands of the figure are broken. The image, which is said to have come from the Jagatsagar tank, has on the pedestal a four-line inscription, dated samvat 1203, with two verses followed by a prose-portion which states that the image was installed by Devasvāmin of the Golapurva-kula and his two sons Subhacandra and Udayacandra. We are further told that the image was regularly worshipped by Laksmidhara of the Dumbara family. The statue was installed in the reign of Madanavarman, who can be safely identified with the Candella ruler of that name. A black granite image represents Munisuvrata (42, size 28 by 56 cm.) seated in padmāsana, the upper part being damaged. The pedestal contains a three-line inscription in Sanskrit, saving that the image was installed in samvat 1119 (A.D. 1062) by one Sulhana of the Golapurva-kula. A grey granite image (29, size 1.15 m. by 39 cm.) having the lanchana, (blue?) lotus, on its pedestal perhaps represents Neminatha who is shown standing in kāyotsarga with the śrīvatsa-mark on the chest. Another image (7), of Neminātha, is headless and is broken into four pieces. inscription on the pedestal says that the image was installed by Malhana of the Golapurva-kula in samvat 1119 (A.D. 1062). The are two other images of Neminātha which belong to samvat 1196 and 1220 respectively. A headless seated image (8, size 77 by 64 cm.) of some unidentified Tirthankara has an inscription on the pedestal which mentions the Paravada-kula in which the donor of that image was born. The other seated or standing Tirthankara images from Mau (9, 10 25, 30, etc.) cannot be identified. A piece (14) is the broken head (53 cm.) of some huge image.

YAKṣīs: The Museum has three images of Cakreśvarī and one of Ambikā. One of the Cakreśvarī images (46, height 67 cm.) is said to have been found in Mau; it is, however, likely that it comes from Khajuraho. The richly-ornamented image shows the four-armed Yakṣī seated in lalitāsana on her vāhana Garuḍa. In her upper hands she holds cakras while there are an akṣā-mālā and a fruit in her lower right and left hands respectively (plate 366A). The other image (17) of Cakreśvarī shows a śańkha in her lower left hand and two cakras in her upper hands. The third image (41) is similar to the second but is better executed. An image of Yakṣī Ambikā (45, height 67 cm.) shows the two-armed goddess seated under a mango-tree with her children and the vāhana. Above her head is a miniature representation of Neminātha.

A. State Museum, Hyderabad : (Patancheruvu) Gommațeśvara

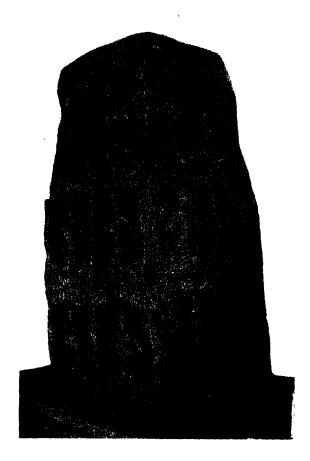




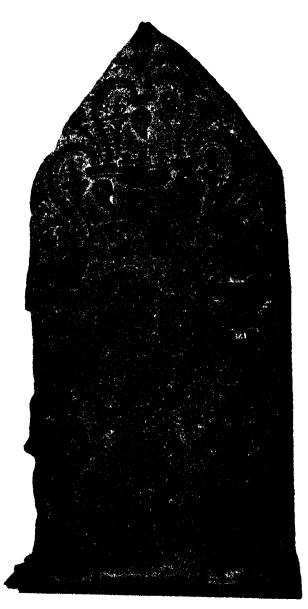
B. State Museum, Hyderabad: Tirthankara Mahavira (Patancheruvu)



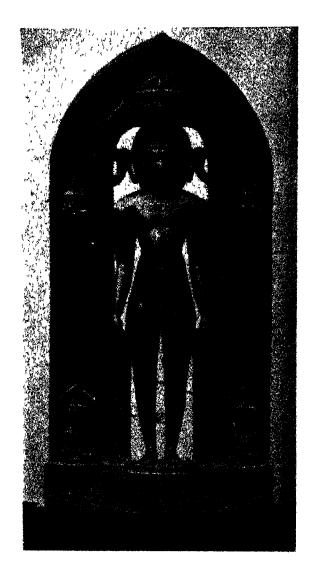
State Museum, Hyderabad : Sarasvati (Patancheruvu)



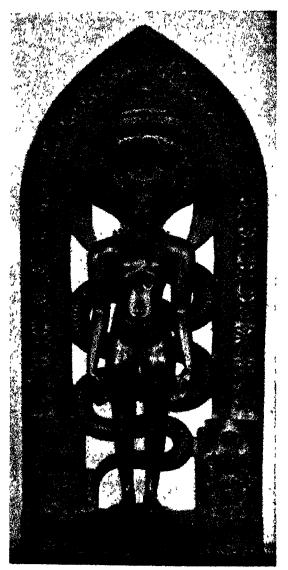
A. State Museum, Hyderabad: caturvimsati-patta (Dharmayaram)



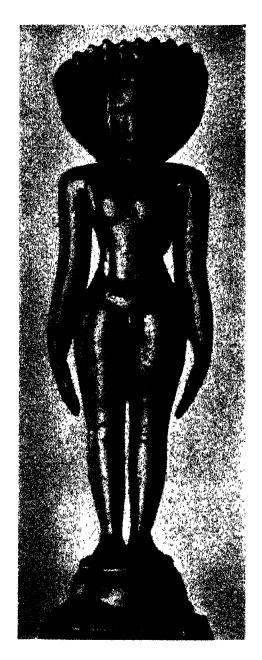
B. Khazana Building Museum; parikara an unfinished Tirthankara



A. Salar Jung Museum: pañca-tirthika of a Tirthankara



B. Salar Jung Museum: Tirthankara Pāršavnātha (Kupbal)



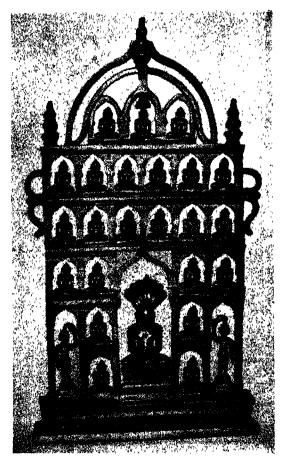
B. Salar Jung Museum: bronze pañca-tirthika

A. Salar Jung Museum: Tīrthankara Pārśvanātha (Maharashtra)





A. Salar Jung Museum: a bronze caturvimśati-patta



B. Salar Jung Museum: a bronze catui virisati-pațța of Părsvanătha



A. Dhubela State Museum: Tīrthankara Ŗṣabhanātha (Mau)



B. Dhubela State Museum: Tīrthankara Śāntinātha (Mau)



A. Dhubela State Museum : Yakşî Cakraśvarī (Khajuaho?)



B. Dhubela State Museum: miniature temple (Nowgong)

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OTHER SCULPTURES: The Museum has in its collection two examples (1, size 56 by 39 cm., and 2, 60 by 96 cm.), of miniature representations of temples (plate 366B) showing scated and standing images of Jinas; they are said to have come from Nowgong. A pedestal from the same place shows the miniature figure of a four-handed goddess scated in *lalitāsana*, flanked by an elephant and a lion on either side. The goddess has in her upper and lower right hands a lotus and an aksa-mālā, while she holds a manuscript and kamandalu in her left hands.

Sculptures from Tikamgarh and Mohangarh

There are four sculptures from Tikamgarh and Mohangarh in Tikamgarh District in Bundelkhand. Of these, a figure (4, size 1.69 by 1.08 m.) of Neminātha from Mohangarh is noteworthy. It shows Neminātha seated in padmāsana in dhyāna-mudrā on a high pedestal and attended by various gods. Another piece (37) is the lower part of an image of Rṣabhanātha, seated on an ornamental pedestal showing the symbol, bull, and small figures of Gomukha and Cakresvarī at the extremities.

Sculptures from Garoli and Jaso

The Museum has two images (33, height 78 cm., and 35, height 60 cm.) from Garoli, both representing Santinatha in kāyotsarga-posture, the first of white sandstone and the second of red sandstone. The deer-symbol is seen on the pedestals of both. The second image bears a mason's mark. A group of four sculptures (12 to 15, height of each 58 cm.) from Jaso is of red sandstone and forms the caturvinsati-patta with miniature representations of the twenty-four Tirthankaras in padmāsana or in kāyotsarga (plate 367A).

Sculptures from former Rewa State

These images, all of standstone, represent the Kalacuri art. Their exact provenance, however, is not known.

TIRTHANKARAS: There are two images of Rṣabhanātha, one of which (38, 1.30 m.) represents Rṣabhanātha seated in padmāsana in dhyāna-mudrā under a triple chatra. The fine white sandstone sculpture shows a prabhā-mandala of lotuses behind the head of the Tirthankara, śrīvatsa on his chest, and jaṭā on the shoulders. There is a miniature representation of Yakṣī Cakreśvarī between the two lions on the pedestal. The goddess is four-armed and holds two cakras in her upper hands. The other piece (34) shows a different hair-style. A seated image of Neminātha (40, height 1.14 m.), perhaps from

Shahdol, shows the Jina as seated in padmāsana in dhyāna-mudrā on a high pedestal (plate 367B). Above him are shown twenty-one seated Tirthankaras in three rows and a standing Tirthankara by the side of the elephants on either side. On the ornamented pedestal of the image is shown a sankha. Yakşa Gomedha and Yakşi Ambikā with female worshippers stand at the extremities. The standing figure of Ambikā is remarkable. She is standing under a mango-tree with her vāhana, lion. Of the images of Pārśvanātha in the collection, two are seated and three are standing. One of them (41, 1.30 m.) is seated in padmāsana in dhyāna-mudrā, sheltered by a seven-hooded serpent. The pedestal shows seated Padmävatī attended by Nāgis with folded hands and in devotional attitude. Another image (39, height 1.20 m.) represents Pārśvanātha seated in padmāsana; the śrīvatsa-symbol is, however. absent in this image. The three standing images of Pārśvanātha are of red sandstone (27, 28 and 31, heights respectively 1.29, 1.37 and 1.25 m.), while two images (28 and 29) show miniature representations of four seated Jinas besides the main image of Pärśvanātha in kāyotsarga.

SARVATOBHADRIKĀ: Of the sarvatobhadrikā class, one (204, height 1.20 m.) has on the sikhara-portion seated Jinas (plate 368A), while on its four sides are shown four Tīrthankaras seated in padmāsana, identifiable as Rṣabhanātha, Ajitanātha, Neminātha and Pārśvanātha. Another sarvatobhadrikā has the figures of Rṣabhanātha, Neminātha, Pārśvanātha and Mahāvīra.

YAKŞAS: There are five images (19-23, heights 56 to 98 cm.) representing Yakşa Gomedha and Yakşī Ambikā seated in *lalitāsana* under a mango-tree and having the miniature representation of a seated Tirthankara within the tree. One of these (23) has four more miniature images of standing Jinas. In these sculptures the goddess is always shown as holding a child in her hand. Yet another sculpture (18, size 74 by 68 cm.) is that of Brahmā, the Yakşa of Šītalanātha, who is shown four-handed holding a manuscript in one hand and a lotus in another (plate 368B).

BALCHANDRA JAIN

CENTRAL ARCHAEOLOGICAL MUSEUM, GWALIOR

The Central Archaeological Museum of Gwalior, located in the Gujari-Mahal, Gwalior Fort, has in its collection some fifty Jaina images collected from various places in the former Gwalior State of central India. They may be broadly classified into four categories: (1) images of the Gupta period; (2) images assignable to the early medieval period (circa ninth and tenth

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centuries; (3) images of the medieval period (eleventh and twelfth centuries); and (4) images of the late medieval period (under the Tomara rulers of Gwalior).

Images of the Gupta period

Out of the three Jaina images of the Gupta period, two represent Tirthankaras standing in käyotsarga, while the third is of Ambika. The first image (33, height 1.96 m.), from Besnagar near Vidisha, shows an unidentified standing Tirthankara. His hands reach down to his knees and are supported by lotus-buds. The curly hair and slightly-raised usuisa are noteworthy. Behind the head of the Tirthankara is a circular halo with a multipetalled lotus in the centre and a border of small rosettes on the outer edge, flanked by two flying Vidyadharas bearing garlands. Near the feet of the Jina are two kneeling devotees offering garlands. The heads of these devotees are now broken. The image is assignable to circa fifth century on stylistic considerations. Another image (55, height 95 cm.) is a torso of Rşabhanātha which was brought to the Museum from Lashkar (Gwalior). The third sculpture (49, size 33 by 42 cm.), which has been identified as a Pārvatī, is perhaps the Jaina Yakşı Ambikā, as the goddess therein is seated under a mango-tree on her vehicle, lion. Her younger son Priyankara is seen seated on the left thigh, while the elder son Subhankara stands to her right. The image, brought from Tumain in District Guna, is assignable to the early sixth century.

Early medieval images

Images of this period, numbering eight, were collected from Badoh (Vidisha), Terahi, Gwalior Fort and other unknown sites. A white sandstone image (132, size 54 by 44 cm.) represents an unidentified Jina seated in padmāsana in dhyāna-mudrā on a pedestal supported by two lions and having a dharma-cakra flanked by two deer. The head of this image is broken. Another image of Tirthankara (123, size 2.11 by 1.16 m.), from Gwalior Fort, is shown seated in padmäsana in dhyāna-mudrā on a pedestal. Behind the head of the Tirthankara is a decorated halo. Above his head is a triple umbrella flanked by two elephants facing front and above the chatra is a dundubhi-symbol. Below the chatra is also seen a thick garland supported by two Vidyadharas. The main image of the Tirthankara is flanked by the Indras of the Saudharma and Isana heavens. The outer pattikas of the sculpture are decorated with vyāla- and makara-motifs. The figures of the nine planets are shown above the Indras, four on the right side and five on the left. Above them are seen small figures of standing Jinas. The outer corners of the pedestal of the image have the figures of a Yakşa and a Yakşī respectively. The Yakşa, seated on a cushion, holds a bag; the two-armed Yakşī is holding a lotus (?) in one of her hands while the other is raised in abhaya-pose.

A sarvatobhadrikā image from Gwalior Fort (114, height 84 cm.) may be included under this category. The sculpture shows standing Tīrthankaras on all four sides. Two of them are Rṣabhanātha and Pārśvanātha, while the other two remain unidentified.

A gigantic sculpture (79, 2 m. by 1.35 m.) from the Gadarmal temple of Badoh (Vidisha) shows a lady reclining on a couch with an ornamental bed-sheet and a pillow. A child lies besides her on a small pillow. The lady has a halo behind her head and is attended by four female attendants on her right and one behind her head. The sculpture perhaps represents the mother of a Tirthankara attended by the Dik-kumārikās, although some scholars have identified it as the representation of Yaśodā or Devakī and Kṛṣṇa.

An image of Ambikā (98, height 72 cm.). from Terahi, shows the goddess seated on a lotus-seat with her vāhana, lion, and holding āmra-humbi in her left hand. The figure of the child seated on her lap is damaged. The male figure to her left also holds an āmra-lumbi, while the female attendant on the right is a caurī-bearer. The sculpture is beautifully decorated with gaja-śārdūla motifs and flying Vidyādharas. Yakṣa-couples, generally identified as Gomedha and Ambikā, are also represented in this collection by two sculptures (294 and 386, sizes 75 by 16 cm. and 40 by 47 cm.).

Medieval images

Most of the fifteen images of this period have been brought from Padhavali, District Morena, and Vidisha.

Rṣabhanātha is represented by a sculpture (128, height 1·16 m.) from Vidisha in which he is shown seated in padmāsana in dhyāna-mudrā on a pedestal which is now broken. Eight small figures of the Jinas on the surviving part of the parikara suggest that the image was a caturvinisati-paṭṭa with Rṣabhanātha as the mūla-nāyaka. The sculpture is assignable to the twelfth century. An image of Ajitanātha (129, height 82 cm.), from Padhavali, shows the Tīrthankara standing in kāyotsarga on a pedestal containing his lānchana, elephant. The outer frame of the image is broken on the left side, while the right side shows three standing Tīrthankaras and the vyāla-motif. The image is datable to the twelfth century. An image of Sāntinātha (127, height 2 m.) was also acquired from Padhavali. It shows him standing in kāyotsarga

on a pedestal having a deer-symbol. Four small figures of the standing Jinas make the image as a punca-tirthika. It is assignable to circa twelfth century.

Pārsvanātha is represented in three sculptures acquired from Padhavali, Ahmedpur (Vidisha) and Gwalior Fort respectively. The Padhavali image (124, height 1-40 m.) represents Pärsvanätha seated in padmäsana in dhyanamudra on a coiled serpent. He has a srivatsa-mark on his chest. Behind his head is the prabhā-mandala and above the head the triple umbrella flanked by the elephants and the dundubhi-symbol on the chatra. The attendant Indras flanking the Tirthankara are shown standing on elephants. They have serpenthoods on their heads. The pedestal shows a dharma-cakra, devotees and lions. The image acquired from Ahmedpur (119, height 1.45 m.) shows Pārśvanātha standing in kāyotsorga under a serpent-canopy. The third image of Pārśvanātha (130, height 78 cm.), from Gwalior Fort, is inscribed and can be attributed to eleventh-twelfth century. The small figures of the Jinas in the parikara suggest that the image was meant to be a caturvimsati image. A small figure of Ksetrapāla with his vāhana, dog, is also seen on the pedestal. The other three image (115, 121 and 122) of seated Tirthankaras cannot be identified in the absence of the respective lanchanas. Of these, the first one is from Gwalior Fort, while the other two are from Padhavali.

There are two sarvatobhadrikā images of this period. The sarvatobhadrikā from Vidisha (131, height 88 cm.) has figures of four Tīrthankaras on all four sides standing in dhyāna-mudrā. While two of these can be identified as Rṣabhanātha and Pārśvanātha, the other two remain unidentified. The other sarvatobhadrikā image (262), which is highly polished, was donated by Bharila and (perhaps his wife) Kalanā as the inscription states. The provenance of this image is not known.

A dvi-mūrtikā (308, size 1.35 m. by 48 cm.), of an unknown findspot but assignable to the thirteenth century, shows two Tirthankaras standing kāyot-sarga. A single broken piece of the parikara of some Tirthankara image (343) of the twelfth century comes from Padhavali, District Shivpuri. A māna-stambha from Padhavali (343, height 1.5 m.) shows small figures of Tirthankaras seated in padmāsana in niches. One of the Tirthankaras can be identified as Pāršvanātha from the serpent-hoods. Among the goddesses there is only one image of Cakreśvarī in the collection (149).

Late medieval images

About twenty Jaina images of the collection belong to the period of the Tomara rulers of Gwalior. They are from Gwalior Fort; however, the exact provenance of some of these is not known.

Resolvantha is represented by an image (118, height 72 cm.) found in the Fort area. It shows the Jina as seated in padmāsana in dhyāna-mudrā on a pedestal supported on two lions. Another piece (384) is perhaps the broken pedestal of some Reabhanātha image. Sambhavanātha is represented in an image (30, height 92 cm.). His symbol, horse, is seen on the pedestal. The lower part of an image of Padmaprabha (116, height 83 cm.) is interesting as the pedestal contains an inscription dated samvat 1552, according to which the image was installed at Gopācaladurga (Gwalior) during the reign of Mahārājādhirāja Mānasimha (of the Tomara dynasty). The inscription gives information regarding the Bhattāraka of Gwalior who belonged to the line of Bhattāraka Padmanandi of Sarasvati-gaccha of Balātkāra-gana of Mūla-sangha.

A pañca-tīrthika (125, height 1.42 m.) having Candraprabha as the mūla-nāyaka, acquired from Gwalior Fort, shows the Tīrthankaras, the main figure standing in kāyotsarga on a semicircular pedestal supported by two lions. The symbol of the Tīrthankara is seen below. In addition, there are four small figures of Tīrthankaras, two standing and two seated.

The image of Neminātha (117. height 2 m.), also from Gwalior Fort, shows the Jina as standing on a lotus resting on a pedestal and attended by the Indras. The pedestal of the image contains a conch-symbol, a dharmacakra and a female devotee. Another important sculpture of this period is the lower part of a Pārśvanātha image. The pedestal of the image shows Yakşa Dharanendra and Yakşi Padmāvatī seated on the right and left corners respectively. Both have serpent-hoods on their heads. The goddess is seated on a serpent but the vāhana of the Yakşa is a kukkuta. The inscription incised on the pedestal of the image bears the date samvat 1476 (?) of the reign of Vikramāditya, a Tomara ruler of Gwalior. The inscription also mentions Bhatṭāraka Sahasrakīrtti of Puṣkara-gaṇa and Māthura-anvaya of the Kāṣṭhā-saṅgha. Another piece (306, size 67 by 57 cm.) is the broken head of a large Pārśvanātha image.

Another seated image (126, height 71 cm.), from Gwalior Fort, represents an unidentified Tirthankara seated in padmäsana in dhyäna-mudrā. The find-spot of another unidentified seated Jina image (683, height 1.26 m.) is not known, besides two other (133 and 174) seated Tirthankara images. A paţţa (size 35 by 51 cm.) showing eighteen Tirthankaras in three rows is datable to fifteenth century.

The Museum has two sarvatobhadrikā images (261 and 263, heights 1·16 and 1·21 m.) of the Tomara period, with the representation of Tirthankaras

on all four sides. On the latter, the figure of Pārśvanātha only can be recognized, while on the former the two Tirthankaras, Rṣabhanātha and Pārśvanātha, are identifiable. The Museum has a māna-stambha (260, height 1.09 m.) which shows one hundred and thirty-nine small images of seated Tirthankaras, of which only Rṣabhanātha can be identified.

BALCHANDRA JAIN

SHIVPURI MUSEUM

The Museum has an interesting collection of Jaina sculptures, mainly from Narwar (ancient Nalapura). Only the more interesting images are described here.

CATURVIMSATI-PATTA: The sculpture (167, size 1.06 m. by 46 cm.) shows miniature figures of all the twenty-four Tirthankaras along with their symbols carved below their feet in a row. It has an inscription stating that the patta containing the images of the twenty-four Tirthankaras was installed in samuat 1063 (A.D. 1006).

TIRTHANKARAS: There are a number of standing Tirthankara images in the Museum. Most of them are ascribable to the twelfth century, as is evident from a short inscription incised on the pedestal of one of the images (146) of Candraprabha (plate 369). It tells us that the image was installed in samvat 1241 by Jayacandra along with his wives, Suhanā and Monā, and his son, Aśādhara. Another image (2, height 2 m.) represents Ajitanātha who is shown standing in kāyotsarga under a triple umbrella with āmalaka and kalasa at the top. Above the umbrella is a decorated niche with the figure of a Jina scated in dhyāna-mudrā. On both sides of the main figure were two standing cauri-bearing Indras who are now missing. The pedestal of this figure is beautifully decorated with lions. It also shows a niche with the miniature figure of a seated Jina, above which are carved a makara-torana and kīrttimukha. The symbol of Ajitanātha, elephant, is just below the pedestal flanked by two devotees on either side. The next image (3, height 1.55 m.) is of Sambhavanatha with his symbol, horse. The chatra of the image is flanked by two elephants having lotus-buds in their trunks. The pedestal shows a couple of devotees. The images of Abhinandananātha (4, height 2.05 m.) and Padmaprabha (5, height 1.95 m.) are more or less similar to the image of Aiitanatha described above excepting their respective symbols. The other Tirthankaras are similarly represented in various other standing images. Of these, one of the most beautiful images (19, height 1.35 m.) of the collection, bearing an excellent polish, cannot be identified in the absence of any symbol.

Besides these the Museum has also some dvi-mūrtikā-pratimās in its collection in which two Tīrthankaras are represented on each slab. One of these (16, height 1.40 m.) shows Ajitanātha and Sambhavanātha with their usual symbols (plate 370A), while another (17) is the eka-mūrtikā of Sambhavanātha and Neminātha. All of them stand in kāyotsarga. Yet another image (18, height 1.10 m.) represents Sāntinātha and Mahāvīra; it has a short record inscribed on the pedestal which says that it was installed by one Jasahara.

The images showing the Tirthankaras in padmāsana are better executed. One of these (1, height 1.85 m.) shows an unidentified Tirthankara seated in padmāsana in dhyāna-mudrā, with a beautifully-carved śrīvatsa-symbol on the chest and an ornamented halo behind his head. The right hand and the knee of the Tirthankara are damaged (plate 370B). Another sculpture (6, height 95 cm.) belongs to Supārśvanātha who is seated on a lion-throne in dhyānamudrā under five serpent-hoods and a triple umbrella. Both the hands of this beautiful image are broken. An image (24, height 1.35 m.) of some unidentified Tirthankara (plate 371A) is interesting because of its decorated seat and halo. An image of Pārśvanātha (27, height 1.35 m.) shows him (plate 371B) seated in padmäsana on the coils of the serpent whose seven hoods are seen above the head with the cauri-bearers standing on either side, flying figures with garlands, elephants holding kalasas with their trunks above the chatra and the drummers. Yet another interesting image (55, height 1 m.) is carved in the round. Of the other padmāsana images of the twelfth century, there are three examples (29, 39 and 43). The Museum also contains lower portions of some black-stone images which were installed in sarivat 1329, 1334, 1341, 1344 and 1346, as known from the inscriptions incised on their pedestals. All these images are in padmāsana but their upper parts are broken and lost.

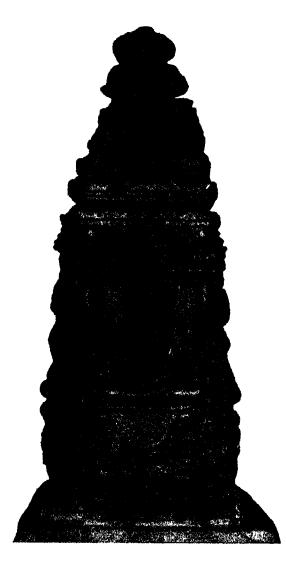
DECORATED ARCHITECTURAL PIECES: The decorated architectural pieces in the Museum, from Narwar, are beautiful examples of the excellent crafts-manship. They are parts of miniature toranas. In one of them (47), the central image is that of a six-armed Yakşi seated in lalitāsana on a high cushion in a pillared niche with a sikhara above. On the left and right are seated Tirthankaras with chatras above. In the extreme right and left pillared niches, crowned by sikharas, is a Jina seated in dhyāna-mudrā. On the extreme right and left were figures of makara, of which the one on extreme left is now damaged. The second piece ((plate 372) shows Yakşis and Tirthankaras in niches. There are altogether three Yakşis. The central one, sitting on Garuda and holding cakra and gadā in her upper hands, may be identified as

B. Dhubela State Museum: Tirthańkara Neminātha (District Shahdol)





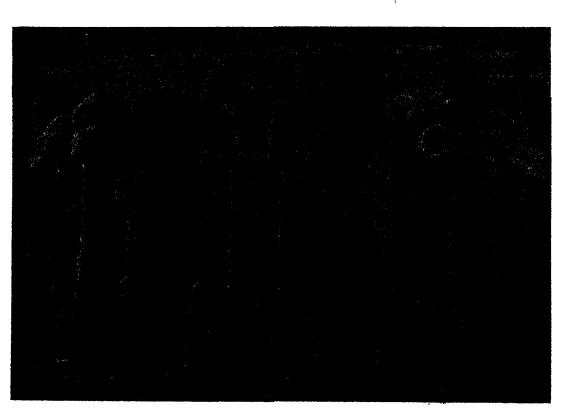
A. Dhubela State Museum: caturvimsati-patta (Jaso)



A. Dhubela State Museum: sarvatobhadra (Rewa region)



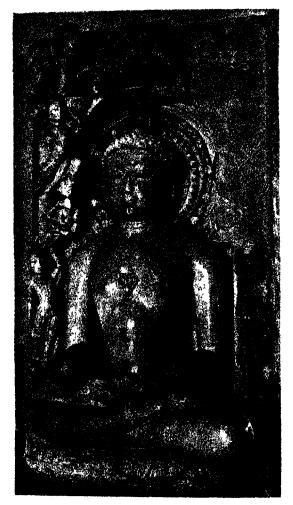
B. Dhubela State Museum : Yakşa Brahmā (Rewa region)



Shivpuri Museum: pedestal of image of Tirthankara Candraprabha



A. Shivpuri Museum: a dvi-mūrtikā



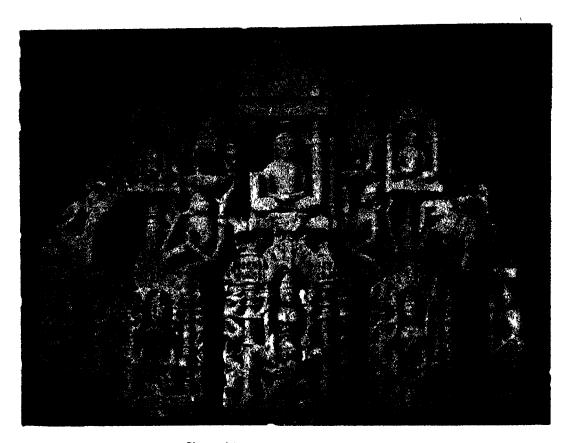
B. Shivpuri Museum: a Tirthankara

B. Shivpuri Museum: Tirthankara Pärsvanätha

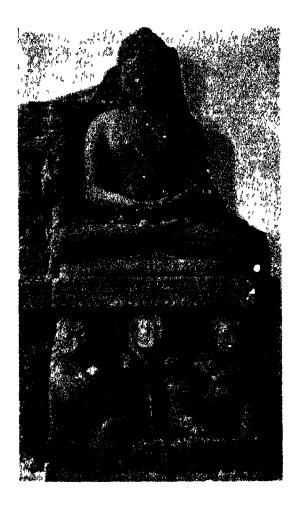




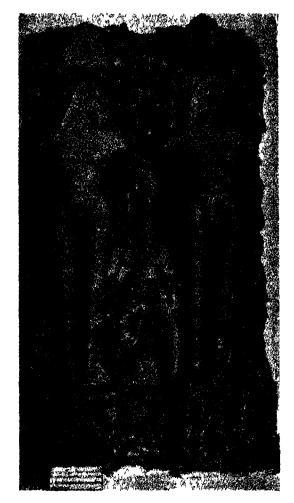
A. Shivpuri Museum: a Tirthankara



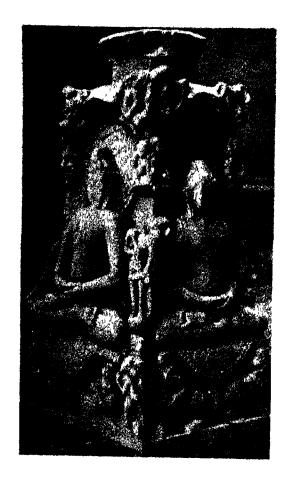
Shivpuri Museum: an architectural piece



A. Raipur Museum: Mahāvīra (Karitalai)



B. Raipur Museum: Ajitanātha and Sambhavanātha (Karitalai)



A. Raipur Museum; a sarvatobhadrikā (Karitalai)



B. Raipur Museum: Yakşī Ambikā (Kartialai)

Cakresvari. Above the Yaksis, in the central niche, is the figure of a seated Jina in dhydna-mudra having on either side a Jina in smaller niches. The figure in the central niche is flanked by flying garland-bearers. The third piece (51) shows a Tirthankara seated in dhydna-mudra in a niche centred in a miniature temple, the row of columns of which is decorated with gaja-sardūla-motifs. The tiered sikhara has an amalaka on it but no kalasa. On either side of the miniature temple are carved makara-motifs. Two pieces (210 and 235) are miniature temples, of which the first shows a Jina seated in padmāsana in a niche, while the niche of the other miniature is occupied by an eight-armed Yaksi seated on her vehicle, bull. The sikhara of the second is highly ornate.

The pedestals in the collection are also important artistically as also for bearing symbols of the Tirthankaras whose images were originally installed on them.

A PILLAR: This piece (91), which has an inscription of samvat 1517 and Saka year 1382, contains, besides the images of the Tirthankaras, images of an Acārya with his kamandalu and picchikā who can be identified with Acārya Pratāpacandra, a disciple of Acārya Kṣemakīrtti of the Māthura-anvaya of the Kāṣthā-sangha on the basis of the information given in the inscription. The sādhvī seated in padmāsana with kamandalu and picchikā may be Āryikā Sanyamaśrī, who is also mentioned in the inscription on this pillar.

BALCHANDRA JAIN

Jaisinghapura Jaina Archaeological Museum, Ujjain

The Museum has over five hundred pieces collected from various sites in the Malwa region. Of these, ninety-six images are inscribed. The collection consists of Tirthankara images, images of Jaina goddesses, sarvatobhadrikās and caumukhas. The largest number in the collection are images of Pārśvanātha, of which the Museum has sixty-four pieces, while there are thirty-seven images of Rṣabhanātha, twenty of Candraprabha and twelve of Ajitanātna. The other Tīrthankara images are variously represented.

Among the inscribed images the important ones are: an image (30) of Rṣabhanātha from Dhar bearing an inscription of Vikrama-samvat 1626; marble images (47 and 50) of Rṣabhanātha from Jawas dated samvat 1416; an image (71) of black stone from Nagda (Dewas) of samvat 1222; an image (176) of Abhinandananātha which gives samvat 1118 as the date of its installation; two images of Sāntinātha mentioning samvat 1222 and 1231; an

image of a goddess containing a three-line inscription of sanvat 1224; and two black-stone images (49 and 56) of Suvratanatha from Ashta and Karcha, with inscriptions in twelfth-century characters.

Particularly interesting in the collection is an image of Pārśvanātha from Guna wherein the Jina is shown as sitting in padmāsana under the canopy of a seven-hooded serpent and Yakşa Dharanendra and Yakşī Padmāvatī to his left and right respectively.

Among the Jaina Devis, one of the finest is a fragmentary image of Cakreśvari from Badnawar. From the same place were also acquired images of Mahāmānasī, Rohiņī, Ambikā and Nirvāṇa-devi which are important from the point of view of art.

One of the stone reliefs (141) in the Museum shows figures of six Jaina goddesses with a child on the lap of each and the name of each goddess. Another relief (156) contains the figures with their names, Deva-däsi, Rasadguņa-devi, Vimāravatī and Triśalā-devī, inscribed below.

The Museum also has twenty-two metal images and a samavasarana in its collection, most of them inscribed.

SATYANDHAR KUMAR SETHI SURENDRA KUMAR ARYA

RAIPUR MUSEUM

The Mahant Ghasidas Memorial Museum at Raipur has an interesting collection consisting of forty stone images of Tirthankaras, attendant gods and goddesses, caumukhas and sahasra-kūṭas belonging to the reign of the Kalacuri rulers, excepting an image of the times of the Somavamsis of South Kosala. Out of the thirty-nine Kalacuri sculptures thirty-three represent the art of the Kalacuris of Dāhala or Cedi who had their seat at Tripuri (modern Tewar near Jabalpur). The remaining six images are from the territories occupied and ruled over by their younger branch having its capital at Ratnapura (modern Ratanpur in District Bilaspur). The single image of the Somavamsi period is assignable to circa A.D. 890 and is said to have come from Sirpur or ancient Śrīpura, the ancient capital of South Kosala. The Dāhala sculptures, all collected from Karitalai in District Jabalpur, belong to the tenth and eleventh centuries. Out of the images collected from Chattisgarh, four were found at Ratanpur, while two broken images are from Arang in District Raipur, all assignable to the twelfth century.

Sculptures from Sirpur

PARSVANATHA: The image of Parsvanatha (0003, height 1.08 m.) is seated in padridsana in ahyana-mudra under the seven-headed hood of a serpent whose body is rendered into a couple of parallel coils and seemingly serves as a cushion at the back of the Tirthankara. At the extremities makaras forming the back seat of the Jina are also visible. The face, hands and knees of the figure are damaged. The Jina has the śrivatsa and the cakra in the centre of his chest and palms respectively. His curly hair is adorned with an uşnişa in the centre. The pedestal of the image is much mutilated.

Sculptures from Karitalai

Karitalai was an important centre of the Jainas during the Kalacuri period. A large number of Jaina images have been found at that place, out of which thirty-three have been acquired by the Raipur Museum.

RSABHANĀTHA: The Museum has in its collection six stone images of Rşabhanātha. Of these an image (2537, height 1.35 m.) shows Rsabhanātha seated in padmāsana and dhyāna-mudrā on a high ornamental pedestal. The head, right hand and left knee of the image are broken. On the chest is the śrīvatsa and behind the head a prabhā-mandala is the triple chatra, flanked by an elephant and rider on either side. Above the chatra is a drummer. Below the elephants are shown a couple of Vidyadharas carrying garlands. Below the Vidyādharas are shown the Indras of the Saudharma and Isana heavens with cauris in their hands. The pedestal shows a bull and below it a representation of the dharma-cakra flanked by a lion on either side. The right corner of the simhāsana is occupied by Gomukha, the Yakşa, and Cakreśvari, the Yakşi, seated in lalitasana on the left corner. The second image (2576, height 1.32 m.) of Rsabhanatha is similar to the image described above. Both the hands and knees of the figure are damaged. Yaksi Cakreśvari is shown seated on Garuda. The remaining four images (0033, 2525, 2548, and 2594) show Rşabhanātha seated in padmāsana and in dhyāna-mudrā. The pedestal of one of the images (0033, height 74 cm.) shows on the left corner the goddess Ambikā in place of Cakreśvari, while the simhāsana of another image (2548) has a pair of elephants in addition.

ŚÄNTINĀTHA: An image of Śāntinātha (2538) which shows him standing in kāyotsarga-posture has on the pedestal a deer, the länchana of Śāntinātha, besides flanking lions and miniature representations of Garuda and Mahāmānasi, the Yakşa and Yakşi of Śāntinātha respectively.

PĀRŠVANĀTHA: All the five images of Pārśvanātha in the Museum are from Karitalai. Of these, two (0035, height 1.04 m., and 2577, height 1.37 m.) are in fact caturvithšati-paṭṭas with Pārśvanātha as the mūla-nāyaka. The first shows him seated in padmāsana in dhyāna-mudrā on a serpent which is shown sheltering with its seven-headed hood the figure of Pārśvanātha; the image has miniature representations of nine Tīrthankharas to the right and eight to the left; the remaining six, originally represented in the top row above the chatra, are now missing. The pedestal of the image has miniature representations of seated Dharanendra and Padmāvatī, both having serpent-hoods over their heads. The remaining two Pārśvanātha images (2553 and 2551) are damaged.

MAHĀVĪRA: One of the best sculptures in the Raipur collection is a fine white-sandstone image of Mahāvīra (0036, height 1.01 m.) seated in utthita-padmāsana in dhyāna-mudrā on a high pedestal (plate 373A). His hair is curly with an uṣṇīṣa in the centre. He has the śrīvatsa on his chest. Unfortunately, the top and right portions containing the prabhā-maṇḍala and representations of other prātihāryas are broken and lost; however, miniature representations of some of the Jinas, still visible on the proper right of Mahāvīra, suggest that the image was intended to be a caturvimśati-paṭṭa. The pedestal of the image shows a cakra and a lion, the lānchana, in the centre between the lions representing the simhāsana. Just below the cakra and the lānchana is the figure of a reclining lady,¹ who may, perhaps, be the donor of the image. The pedestal also contains miniature representations of Mātanga and Siddhāyikā, the Yakṣa and Yakṣī of Mahāvīra, at its extremities. Below them is a devotee on either side.

Other Tirthankaras: There are four Tirthankara images in the Museum-collection which, however, are not identifiable. Of these, the red-sandstone image (2523, height 1.37 m.), in kāyotsarga-posture, is one of the best sculptures in the collection and is datable to circa tenth century. On the pedestal of the image are shown the eight planets. The other two pieces (2604 and 1609) are the broken heads of Tirthankara images, while another (2580) is the part of some pillar containing representation of a Tirthankara standing in kāyotsarga.

DVI-MŪRTIKĀS ETC.: The collection contains five dvi-mūrtikās of different Tīrthankaras, all standing in kāyotsarga on a low pedestal. One or two of these images have short inscriptions incised on the bottom of the pedestals

[1 For a reclining female (Yakşi Bahurūpiņi) below a Jina (Munisuvrata). see above, p. 163, with references, and plate 90.—Editor.]

which are unintelligible. A red Kaimur sandstone dvi-mūrtikā (2557, height 138 m.), represents Ajūanātha and Sambhavanātha (plate 373B), while the images of Rsabhanātha and Ajūanātha, Puspadanta and Šūalanātha, Dharmanātha and Šūalanātha, and Mallinātha and Munisuvratanātha (height of each 1:07 m.) are of white sandstone. Triple umbrellas, haloes, flying Vidyādharas, caurī-bearers, Indras and the respective Yaksas and Yaksīs are depicted in all these images. Two other dvi-mūrtikās (2605 and 2610) are badly damaged. On the basis of these images it may not be wrong to conjecture that dvi-mūrtikās of perhaps all the twenty-four Tirthankaras were installed in the Jaina temples at Karitalai. Another piece in the Museum (2595, width 61 cm.) is perhaps the upper part of a tri-mūrtikā, representing three unidentified Tirthankaras standing in kāyotsarga.

SARVATOBHADRIKĀ: A caumukha sculpture (2555, height 68.5 cm.) represents four Tirthankaras seated in padmāsana on the four sides of a pillar (plate 374A). Of these, Pārśvanātha is identified by the serpent-hood. The others may perhaps be Rṣabhanātha, Neminātha and Mahāvīra.

SAHASRA-KŪŢAS: There are four examples of sahasra-kūṭas in the collection. The tallest (2519, height 89 cm.) has one hundred and sixty small images in seven tiers. The second example (2537, height 76 cm.) contains one hundred and forty-four images in six tiers. The remaining two (2541 and 2540) have representations of one hundred and sixteen and one hundred and sixty-four Jinas respectively in five tiers. Cf. above, plate 99.

AMBIKĀ: The Šāsana-devī of the twenty-second Tirthankara Neminātha, Amrā or Ambikā, is represented in three sculptures. One of these (0097, height 40.5 cm.) is a white-spotted red-sandstone image of Ambika seated in lalitāsana on a lion (plate 374B). The two-armed goddess is shown holding an āmra-lumbi in her right hand. Her younger child Priyankara, sitting on the lap, is supported by the left hand, while the elder son Subhankara is seen below the right leg of the Yaksi who is also attended by a female attendant on either side. The ornamentation of the image is rich and the expression smiling and blissful. The top portion of the image is broken. The second image (0034, height 91.5 cm.) represents Ambikā standing in tri-bhanga under a mango-tree on a plain pedestal with Priyankara on the lap and Subhankara standing beneath the bunch of mangoes held by Ambika in her right hand. A small scated figure of Neminatha is seen overhead amidst the flowering tree. To the left and right of Ambika are standing a bearded devotee with folded hands and a female worshipper respectively. The vehicle of the goddess, a lion, is seen behind her legs. A third piece (2681, height 48 cm.), appearing to be a broken part of a doorway, represents Ambikā and Padmāvatī seated below an arch.

SARASVATI: A much-damaged red-sandstone sculpture of Sarasvati (2524, height 79 cm.) represents the four-handed Vidyā-devī seated in *lalitāsana*. Her head and hands are broken, but a viņā, held in her lower right and left hands, is visible.

Sculptures from Ratanpur

RSABHANĀTHA: The Museum has two images of Rsabhanātha which were originally found at Ratanpur in District Bilaspur. One of them (0001, height 1.04 m.) represents the first Tirthankara seated in padmāsana in dhyānamudra under a triple umbrella on an ornamental seat. His nose and lips are damaged. Behind his head is the prabhā-mandala and on his chest a śrīvatsa. To either side of the umbrella is an elephant with a rider on its back. In the panel below the elephants on each side are flying male and female Vidyadharas carrying garlands. Below them are the Indras of Saudharma and Isana heavens on the right and left sides of the Tirthankara respectively. The ornamental seat shows a bull, the lanchana. In front and at the back of the bull are represented a male and a female devotee who are worshipping the main figure. On the pedestal is a dharma-cakra in the centre flanked by a couchant lion. On the right and left corners of the pedestal are carved respectively small figures of Gomukha and Cakreśvari, both seated in lalitāsana. Another image (0002, height 81 cm.) is similar to the image described above but is much damaged; it has a single umbrella above the head.

CANDRAPRABHA: The black granite image of Candraprabha (0007, height 73.5 cm.) is shown seated in padmāsana in dhyāna-mudrā. The figure is damaged; however, it can be recognized on the basis of the crescent, his lānchana, carved on his ornamental seat, and the Yakṣa and Yakṣī at the extremities of the pedestal.

Sculptures from Arang

The sculptures (0104 and 0105) from Arang, District Raipur, are all broken. Both these pieces perhaps represent some Tirthankaras standing in kāyotsarga-postures.

BALCHANDRA JAIN

COLLECTIONS AT KHAJURAHO'

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Apart from the sculptures on the façades of the temples, there are hundreds of Jaina pieces, complete or mutilated, lying scattered at Khajuraho, indicating that the number of Jaina temples at Khajuraho was much larger than what is now extant (above, chapter 22). On the inner face of the compound-wall of the Jaina group of temples are fixed over three hundred sculptural and architectural pieces (plate 375), awaiting removal to a proposed museum. In addition, a few Jaina pieces are displayed in the Archaeological Museum at Khajuraho, established in 1967, to house the material at one time collected in an open-air museum. The following is a survey of the more important pieces in both the collections, the first called here the Jaina Collection and the second the Khajuraho Museum.

TIRTHANKARAS: The majority of the Tirthankara sculptures represent Rsabhanātha, the more remarkable of them in the sitting-posture. The largest of them, now in the Khajuraho Museum (1667), was acquired from near the Ghantai temple; it has the word Ghantai inscribed at the corner of the high simhāsana, which shows a dharma-cakra flanked by a lion and Yaksa Gomukha on the right and again by a lion and Yakşī Cakreśvarī on the left. On the elegant pedestal are depicted the Nava-grahas, starting with Sürya. Around the Tirthankara are two flywhisk-bearing Indras, elephants, vyālas, makaras, etc., occupying the appropriate places. The presentation of the eight pratiharyas and the lotus-shaped halo is remarkable. The locks of the artistically-combed hair of the main deity fall on his shoulders. Another seated Rsabhanātha in the Jaina Collection (103) also shows Gomukha and Cakreśvari on the pedestal. The latter is shown in lalita-pose on her Garuda-mount, with her upper hands having a mace and conch and the lower ones varada-mudrā and a conch. pedestal shows a humped bull flanked by a male and a female, evidently the donors of the image. The Indras in tri-bhanga have lotuses in their hands, but the usual flywhisks are missing. The halo is flanked by a couple of running elephants with vessels over them and also a Vidyadhara-couple carrying garlands. Further above this are two each of Gandharvas with garlands and parasol, over which are a sūcī, an āmalaka and a kalaša. The udghoşakas have on either side Gandharva maidens with vinā in their hands. Two more images. also in the same Collection (8 and 27), deserve mention even though they are fragmentary. So are three others (1612, 1712 and 1642) in the Khajuraho Museum, all representative pieces of medieval art. The most beautiful representation of Rsabhanatha in the Museum (1830, plate 376A) shows the

^{[4} Abridged from a chapter contributed by the author.—Editor.]

Tirthankara as seated on a deeply-carved simhāsana, with a string hanging from the śrīvatsa on his chest. The halo consists of seven roundels. A string issuing out of the mouth of the kīrttimukha touches a horse-rider. Below the overhead parasol is a lotus. Each of the three Vidyādharas is shown as flying through clouds.

A remarkable Pārśvanātha (plate 376B) recovered by the present writer in 1966-67 from a field near the Ghantai temple is now in the Jaina Collection (100). The tail of the serpent, the lanchana of the Jina, dangles over the carpet of the throne. Its coils form the seat of Pārśvanātha and end in forming the canopy over his head. Dharapendra and Padmāvatī, also with snake-hooded canopies, are shown seated in padmāsana on Pārśvanātha's seat, on either side of which is an Indra with lotus in one hand and flywhisk in the other. The slab depicts on an outer panel on either side an elephant, vyāla, makara, etc. On either side of the canopy, above the Yakşas, are elephants, whereas the parasol is flanked by gods and Vidyādharas with musical instruments and garlands. The limbs of the Tirthankara are proportionate. The design of the hair is of uṣṇīṣa-type. A remarkable Pārśvanātha in the Khajuraho Museum (1654, plate 377A) is in the standing-pose, with the usual Yaksa and the Yaksi. What is remarkable there is the depiction of all the nine Grahas, whereas only Sūrya is mostly associated with Pārśvanātha who is worshipped particularly on Sundays. Perhaps this image could be taken to have been made for some particular ritual.

Though Santinatha is also represented at Khajuraho, neither of the two collections houses any important image of this Jina. Mahāvīra images are not common, their number being hardly twenty. The Khajuraho Museum houses a Mahāvīra (457) inscribed with the words praṇamati Vīranātha-deva. The other incription rūpakāra Kumāra-sīha may be taken to record the sculptor's name. Mahāvīra is represented by some other images (1631, 1637, 1689 of the Khajuraho Museum and some unnumbered ones in the Jaina Collection). If the tradition that all images without any symbol represent Mahāvīra is accepted, then there would be over one hundred images of the Tirthankara.

A piece in the Jaina Collection (102, plate 377B) seems to be the upper part of a torana, the centre of which is a seated Jina for whose worship are coming kings on elephants holding lotuses with their trunks. The upper panel shows two Vidyādharas holding garlands and lotuses in hands and a row of eight Gandharvas engaged in playing on musical instruments on either side. The scene may represent the birth-lustration of the Jina.

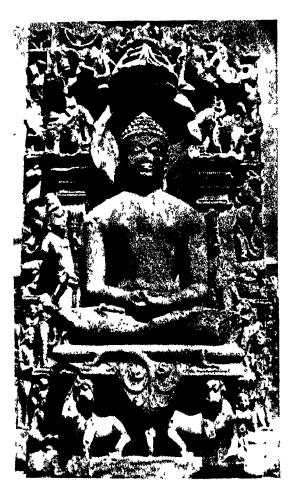
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Jaina Collection, Khajuraho: general view



A. Khajuraho Museum: Tirthankara Rşabhanatha



B. Jaina Collection, Khajuraho:
Tirthankara Pārsvanātha

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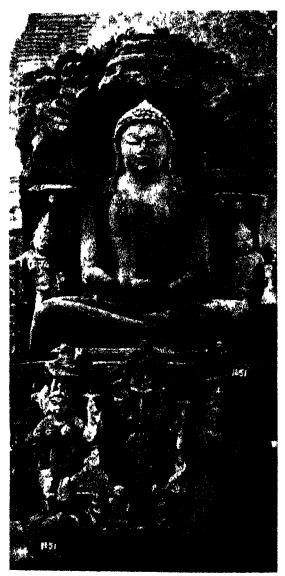
A. Khajuraho Museum: Tīrthankara Pārśvanātha



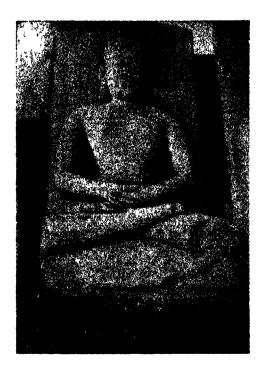
B. Jaina Collection, Khajuraho: a toraņa



A. Khajuraho Museum : Yakşī Ambikā



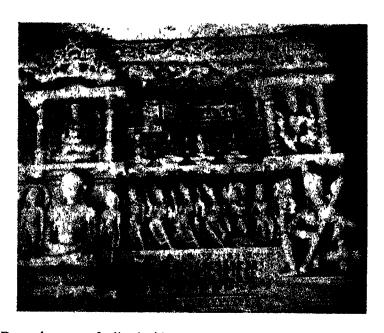
B. Khajuraho Museum: Tirthankara Rşabhanātha



A. Deogarh: a Tirthankara



B. Deogarh: a Tirthankara



C. Deogarh: part of a lintel with tri-mūrtikā, other Tirthankaras, Nava-grahas and Yaksis



A. Deogarh ; Tirthankara Rşabhanätha



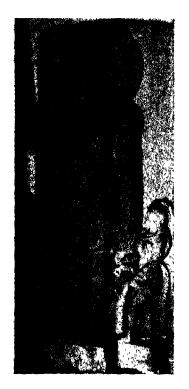
B. Deogarh: Tirthankaras Pārśvanātha and Ŗṣabhanātha



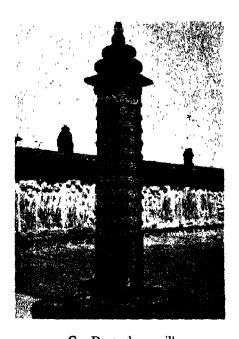
C. Deogarh: Yakşi Cakreśvari



A. Deogarh : an Upādhāyāya

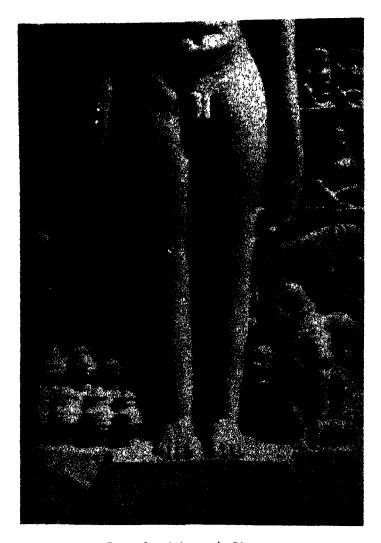


B. Deogarh: Bāhubal



C. Deogarh: a pillar

PLATE 381



Deogarh: Cakravartin Bharata



who wears a thick set of necklaces, an elbow-ornament and a series of bangles. The drapery is loose with flowing ends and bows on the sides with a looping sash with festoons and tassels hanging in front. On the karanda-mukuja is a miniature Tirthankara figure. The piece belongs to circa thirteenth century. (Plate 384B).

BRONZES IN THE GOVERNMENT MUSEUM, PUDUKKOTTAI

Among the bronzes in the Museum, all from Kalasakkadu, a locality in Pudukkottai town, are: two Pärśvanāthas (heights 20.3 and 10 cm.), one in the early and the other in the late style, both having a serpent-hood over the head and standing on a pedestal; a Mahāvīra (10 cm.) seated in ardha-paryankāsana in dhyāna over a pedestal; and a caturvinsati-paṭṭa (37 cm.), a relievo of twenty-three Tīrthankara arranged in the frame of the prabhā-maṇḍala around the mūla-nāyaka Rṣabhanātha standing on a pedestal.

K. R. SRINIVASAN

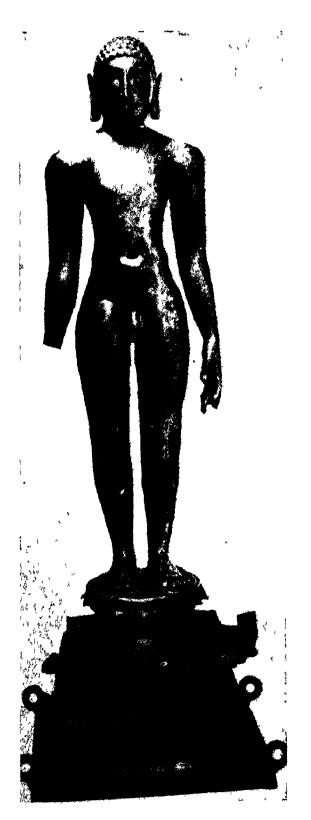


projections support the Jina's Yakşa and Yakşī. The elaborate but broken prabhāvalī bears representations of twenty-three Tirthankaras with Pārśvanātha on the top. Caurīs appear on either side of the main figure, which has a triple umbrella over it. The image is of fine finish with curly locks of hair on the head and longer tufts of hair hanging on either side of the head. (Plate 383B.) Another Mahāvīra (36-3/35, height 13.3 cm.) from the same hoard is seated on a pedestal surmounted by a perforated āsana with the lion-lānchana between two kneeling devotees. The seat supports a prabhā depicting Gandharvas and Vidyā-devī with a book in her hand. The Yakṣas stand on either side of the main figure. Another (damaged) Mahāvīra (36-4/35, height 29 cm.) is seated on a sinhhāsana, the front of which bears three lions, the central one being the lānchana. A fragment of the prabhā has the triple umbrella and another the bhā-manḍala. The Kannaḍa inscription on the pedestal gives the name of the female donor.

Amongst the finds from Singanikuppam, District South Arcot, are two Mahāvīra figures. The first (389/57, height 84 cm.), well-proportioned and of smooth and pleasing workmanship, stands in kāyotsarga on a padmāsana, with the right hand broken. It may belong to the mid-fourteenth century. (Plate 384A). The other (390/57, height 19 cm.) stands on a circular metal plate, which was perhaps inserted into a pedestal, now missing. There are a few other Tirthankaras from the place, but they cannot be identified and are generally featureless. A Tirthankara (height 39 cm.) from Sivaganga, District Ramanathapuram, is seated in ardha-paryankāsana on a simple but nicelvmoulded high bhadrāsana. Behind the āsana are two caurī-bearers standing symmetrically in tri-bhanga and wearing karanda-mukutas. The Tirthankara is well-proportioned. The lion-motifs at the extreme of the back of the seat, though much conventionalized, indicate the simhāsana. Two more rampant lions, facing out on either side of the pedestal, carry short pins above their heads intended for the attachment of the prabhā. The drapery and ornaments of the cauri-bearers indicate a late Pāndya date, circa 1200.

Mention may also be made of a seated Candraprabha with two attendants (8/27) from Tirumalai, District North Arcot, and of a thirteenth-century Rsabhanātha recently acquired from Gidangil, District South Arcot.

AMBIKĀ: In a piece from Singanikuppam (321/57, height 87.7 cm.) Ambikā is seen standing in graceful tri-bhanga on a finely-moulded padmāsana placed over a bhadrāsana which has a projection in front. The Yakṣī rests her left hand on the head of a pretty-looking ceṭī (maid) who also stands in tri-bhanga and holds a garland. A small boy stands to the right of Ambikā,



A. Government Museum, Madras . bronze Tirthankara Mahavira (Singanikuppam)

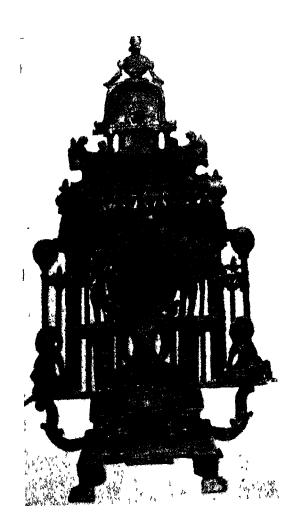
B. Government Museum, Madras: bronze Yakşî Ambikā (Sınganıkuppam)



PLATE 384

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B. Government Museum Madras: bronze Tirthankara Mahavira (Kagalı)





A. Government Museum, Madras: bronze Tirthańkara Sumatinātha (Kagali)

There are a large number of images of Dharanendra-Padmāvatī (sometimes identified as the parents of Jina). These are of two types. Of the first type are those images in which Padmāvatī is shown with a child on her lap; in the other, she is shown either by the side of her consort or sitting on his lap.

A figure of a Jaina teacher (Upādhyāya) (plate 381A), now kept in the Jaina temple at the back of the Sahu Jain Museum, is another important piece. Bearing a five-line inscription dated Vikrama-sahvat 1333, it shows the Parameşthin seated in padmāsana. In the Sahu Jain Museum is kept another fine piece showing the Parameşthin in ardha-paryankāsana.

Another important piece in the Sahu Jain Museum is the figure of Bharata (plate 382) in $k\bar{a}yotsarga$ -posture shown along with the nine treasures depicted in the form of nine vases. Among the earlier examples is a Bāhubali (plate 381B) image, kept on display in the Sahu Jain Museum, which shows him fully lost in meditation, while two female figures are shown removing the creepers which has entwined his body.

BHAGCHANDRA JAIN

MUSEUMS IN TAMIL NADU

Bronzes in the Government Museum, Madras¹

TIRTHANKARAS: Sumatinātha is represented in a bronze (36-1/35, height 32.5 cm.) from Kogali, District Bellary. The Jina is seated on padmāsana attached to a sinhāsana with the cakra at the centre. To the pedestal is attached an elaborate prabhāvalī in the shape of a vimāna presenting other deities. The Yakṣa and Yakṣī, the latter with a dwarf by her side, and two female caurī-bearers appears on either side. The main figure has a bhāmandala and triple umbrella. A Kannada inscription on the pedestal gives the name of the sculptor silpin (plate 383A). In the hoard from Kogali, to which this piece belongs, there are other Tirthankara images. Of them, a Pārśvanātha² figure (36-1/35, height 23.5 cm.) stands on padmāsana with a five-hooded cobra over the head, attached by hooks behind. The hoard has also Mahāvīra images. One of them (36-2/35, height 36.3 cm.) stands on a padmāsana attached to a rectangular base supported by four legs. Two lateral

¹ Information kindly supplied to the author by Shri V. N. Srinivasa Desigan, Curator for Art and Archaeology, Government Museum, Madras, who has been preparing a catalogue of the bronzes in the Museum.

[[] Supārsvanātha ?- Editor.]

CHAPTER 38]

The loose sculptures from the site have been collected and are either fixed in the modern compound-wall around the temples and the recently-constructed Sahu Jain Museum at Deogarh; in addition, there is a Government collection. The State Museum, Lucknow, and the Samantabhadra Vidyālaya, Delhi, have some Deogarh pieces in their collections.

The sculptural art of Jaina affiliation at Deogarh can be seen in a variety of Tirthankaras, Śāsana-devis, caturvirisati-pattas, Vidyādharas, sarvatobhadrikā images, sahasra-kūṭas, Ācāryas and Upādhyāyas māna-stambhas and pillars and śrāvakas and śrāvikās, besides other sculptural representations. In these sculptures can be seen the influence of the post-Gupta, Pratīhāra and the Candella styles.

The largest number of images from Deogarh are of the Tīrthankaras; mostly images are of Ādinātha (plate 380A, B), Pārśvanātha (plate 380B), Neminātha, Sumatinātha and Mahāvīra. Most of the Tīrthankara images are carved on *śilā-paṭṭas* and *caturvimśati-paṭṭas*, besides in the form of *dvi*- and *tri-mūrtikās* (plate 379C) and as *sarvatobhadrikā* images. One of the pillars has representations of one hundred and seventy-six figures of Tīrthankaras carved on it (plate 381C), apart from a *sahasra-kūṭa*.

Among the Tirthankara figures, the following are important:

- (1) Tirthankara seated in padmāsana on a lion-throne with the figures of a lion on each side of the throne and a dharma-cakra in the centre. This much-damaged piece is perhaps the oldest among the Tirthankara images from Deogarh and may be attributed to the Gupta period. The image is now fixed in the compound of Temple 12.
- (2) An image of Tirthankara (Santinatha?) in kāyotsarga-posture with the lion on its pedestal on the left and deer on the right, which seems to be an unusual feature.

There are two images of the goddess Cakreśvari (plate 380C) which are on display in the Sahu Jain Museum. One of these, which was originally in the antardla of Temple 12, is a very fine piece. It shows the twelve-armed goddesses seated on her mount, Garuda, and holding a rosary and a śańkha in two of her hands and cakra in seven hands; the remaining hands are damaged. Another important piece is an image of Ambikā at the entrance to the garbha-grha of Temple 12.

Khajuraho Museum (820, which has a couple and camara-dhārinīs on the pedestal and holds a lotus in her hands, 1467, plate 378A, and 1608, which is not remarkable) and in the Jaina Collection (96).

The Khajuraho Museum displays a beautiful door-lintel (1467) with Ambikā, Cakreśvarī and Padmāvatī having all their usual parikara (plate 378A) -a good example of Candella art. Seated in lalitasana are shown the nine Grahas and below a vyantara-śākhā. A sinhāsana in the Jaina Collection has an attractive Cakresvari carved on it (85). With all the hands and legs broken, the twelve-armed deity, seated on Garuda, has, besides a Tirthankara at the top, two other Tirthankaras, both broken, probably Rsabhanatha and Parsvanatha, one on each side. A door lintel in the same Collection depicts a Cakreśvari flanked by an Ambika on either side within a central compartment. Most of the Rsabhanātha images have on their pedestals Gomukha and Cakreśvari in diminutive sizes. A sculpture of some Sasana-devi (perhaps Cakreśvari on account of the presence of the nine Grahas at the top) in the Khajuraho Museum (1601) is notable for its height. In the same Museum there is a beautiful Rşabhanātha (1651), the pedestal of which is remarkable for the replacement of two usual lions by the same number of goddesses, and for the fine presentation of Gomukha Yakşa and Cakreśvari, both partly broken (plate 378B).

DIK-PĀLAS: The collections at Khajuraho have images of Dik-pālas also. It is to be noted that while in the Pārśvanātha temple the Dik-pālas occupy their normal positions, in the Ādinātha temple they are replaced by Yakşa Gomukha.

TORANAS ETC.: Many toranas, probably used as the architraves of the vedis or of huge images, are found at Khajuraho. The Jaina Collection houses five such toranas. Also housed in the Museum is a lintel (1724), deserving mention for the presence of Bharata and Bāhubali in addition to some Tirthankara figures.

NIRAJ JAIN

COLLECTIONS OF DEOGARH

Famous for its Brahmanical and Jaina temples, Deogarh, District Lalitpur, is also well-known for its sculptural wealth dating mainly from the seventheighth to the twelfth centuries. However, it is also believed that the period of activity at the site had earlier beginnings during the Gupta period (plate 379B) and continued till about the Mughal times.

^{[1} Abridged from a chapter contributed by the author.—Editor.]

^{[*} The author says that there is a Mauryan inscription at Deogarh and some sculptures (e.g. a Tirthankara, plate 379A) show Gandhara influence.—Editor.]

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YAKŞAS AND YAKŞĪS: Of the number of Dharanendra-Padmāvatīs at Khajuraho, the most beautiful one (above, plate 163) can be seen built into the north-west corner of the inner courtyard of the Santinatha temple, sometimes identified as the parents of Jina. Each, seated on a finely-carved separate seat, has the left foot bent and the right one placed on a lotus. Dharanendra wears a dhoti coming down to the knees, and his uttariya hangs from the shoulders to the legs. He has a coconut in the right hand and a lotus in the left which is now missing. The embroidered sārī of Padmāvatī touches the feet and the uttariya touching her arms comes down to the feet. Richly ornamented, she holds a coconut in her right hand and a baby in her left. Both the Yakşa and Yakşî have a halo each at the back and between them is shown a tree with a Tirthankara on the top. The Tirthankara is flanked by the usual figures of Vidyadharas, etc., all very finely carved. On either side of the pedestal below are depicted a cāmara-dhārinī and two male figures. In the middle is shown a seated Devatā with two attendants having their hands folded. Another Dharanendra-Padmavati group in the Khajuraho Museum (1609) is not so artistically carved. The tree with its geometrically-carved leaves is unimpressive; so are the pedestal and the parikara of the deities which have roughly chiselled dress and ornaments.

The Khajuraho Museum houses a beautiful Ambikā (1608) in dark-red sandstone. The deity stands below a tree laden with mangoes and with Neminatha on the top. Her three hands are broken and a finger of the fourth is held by Subhankara, her elder son, standing by the side. Her second son Privankara and the mount-lion are shown on the left. A group of five goddesses attends on Ambikā on either side. With a well-proportioned body, the deity is heavily ornamented with jewellery and has an attractive arrangement of her hair. A larger Ambikā is built into the wall of the well inside the Jaina compound. Standing in tri-bhanga below a mango-tree with a Tirthankara in padmāsana, the deity has an oval halo behind and an elaborate crown on her head and the usual ornaments on her person. All the four hands are, however. broken. A son and the lion on the left and a couple below attend on her. On the pedestal is engraved a three-line indistinct inscription in which the year (Vikrama-samvat) 1219 can be read. The same panel on the other side has another inscription, reading perhaps rūpakara-lāt suggesting the name of the sculptor. The Jaina Collection has another important Ambika (42) standing in tri-bhanga under a mango-tree. In one of her right hands she holds the amra-lumba (the other right hand is missing), in the upper left hand a lotus and in the lower left her son Subhankara. The second son Priyankara stands on the side with a fruit. Some additional Ambikas are represented in the

abhaya hand-gesture (mudra) of offering protection.

adhisthana moulded basement of a temple, synonym for vedi-bandha.

agra-mandapa same as mukha-mandapa; entrance-porch.

anarpita-hāra a hāra standing free from the main wall of the vimāna.

andaka turret-design.

antarāla intermediate compartment between shrine and mandapa.

antarapatra a recessed moulding coming between two projected mouldings.

ardha
pillared hall of one bay usually at the entrance; same as mukha-

mandapa mandapa.

arpita-hāra a hāra attached to the main wall of the vimāna.

āsana-patta a flat moulding of the kaksāsana or balconied window.

Aştāpada the eight-terraced mountain (or its representation) where

Adinātha attained nirvāņa.

aśva-thara frieze of horses.

atibhanga with exaggerated flexion.

āyāga-pata slab carved with sacred Jaina figures and symbols.

bāndhanā a projected moulding dividing the janghā into the upper and

lower sections.

bhadra central projection of a shrine.

bhadra-pītha a variety of south-Indian moulded pedestal.

bhamatī colonnaded passage of a medieval Jaina temple.

bharani pillar-capital.

bhitta sub-base of a temple.

caitya-window same as kūdu or caitya-dormer design.

candra-silā lowest step shaped like half-moon.

caturmukha same as caumukhā(i) or sarvatobhadra; a type of shrines or

shrine or shrine-model with openings on all the four sides.

caturvidisati-

a stela, frieze or image with the twenty-four Tirthankara

patta

figures. catuskī

bay; space between four pillars; same as caukt.

caumukhā(ī)

same as caturmukha.

chādya

eave-projection.

dand a-chādya

straight ribbed awning or eave-projection.

deva-kostha

niche containing image.

deva-kulikā

small shrine; subsidiary shrine facing bhamatī.

gaja-prsthākrti

shrine shaped like elephant-back; apsidal.

gajatālu

a component of ceiling resembling a coffered cusp.

gaja-thara

frieze of elephants.

garbha-grha

sanctum sanctorum or shrine-cell.

ghata-pallava

design of pot-and-foliage.

gopura

main gateway; structure over the entrance.

grāsa-paţţī

a frieze of kirttimukhas.

grīvā

constriction below the finial of the superstructure.

hāra

string of miniature shrines comprising kūtas, šālās and pañjaras

decorating each storey of the south-Indian vimāna.

harmya

attic storey; attic portion of a south-Indian vimāna.

jād ya-kumbha

lowest moulding of the pîtha (socle) of a medieval temple.

jagatī

platform, usually moulded.

jālaka

trellis-work, usually on the window or the sikhara.

janghā

middle portion of a temple above the basement and below the

śikhara.

Jivantasvāmin

standing image of Mahavira wearing crown and ornaments.

kaksāsana

principal moulding emulating a sloping back-rest of the

balconied window.

kalaka

torus-moulding often resembling a pitcher; lowermost member

of the south-Indian pillar-capital.

kapota cornice-like flexed moulding usually crowning the basement

(adhisthāna or vedī-bandha).

karna quoin or corner; corner-projection.

karna-kara shrine or turret raised over the karna or corner.

karna-tringa turret rising over the karna or corner.

karnikā knife-edge moulding; thin fillet-like moulding.

kaffu (Tamil) intervening octagonal, portion between the bottom and top

squares of a pillar.

kāyotsarga same as khadgāsana or the posture adopted by standing

Tirthankaras.

khattaka elaborately-carved projecting niche resembling oriel-window.

khatvānga human skull placed on a bone (attribute of a terrific divinity).

khura lowest moulding of the basement (vedī-bandha).

kīcaka atlas; stunted figure supporting a load or superstructure.

kīrttimukha lion-like head constituting an art-design of symbolical

significance.

kṣipta-vitāna a concave ceiling.

kūdu (Tamil) an arched opening projecting from the flexed cornice (kapota);

same as caitya-window.

kumbha a moulding of the basement (vedī-bandha) coming above the

khura; upper member of the south-Indian pillar-capital.

kumbhikā ornamental base of a pillar.

kūţa-chādya carved cave-projection or awning.

lalāța-bimba figure carved on the middle of the lintel or architrave.

lalitāsana easy posture with one leg flexed and placed on the seat and

the other gracefully suspended from the seat.

madhya-bandha band with a relief or frieze at the middle of a member such as

janghā or pillar.

mahā-mandapa central pillared hall of a medieval temple with openings on the

lateral sides.

makara-torana entrance-decoration or festoon issuing from the mouths of

makaras (crocodiles).

māna-stambha free-standing pillar-standard crowned by Jina images.

mañca a variety of south-Indian adhisthana.

mañcikā paţţikā-like top moulding.

mandapa generic term for a hall which may be open or closed, pillared

or astylar.

mandāraka ornamental door-sill.

mandovara architectural term of western India comprising the pitha, vedi-

bandha and janghā.

mukha-catuşkī entrance-porch or frontal bay at the entrance.

mukha-mandapa frontal mandapa or entrance-porch.

mūla-nāyaka principal enshrined divinity.

mūla-prāsāda sanctum proper.

nābhicchanda an elaborate ceiling carved with the design of coffered cusps.

nāla-maņdapa same as valāņaka or covered stepped entrance.

Nandiśvaradvīpa the last island-continent of the Jaina cosmography.

nara-thara frieze of human figures.

nāsikā (literally nose) projected arched opening of a southern vimāna.

Alpa-nāsikā or kşudra-nāsikā is small, while mahā-nāsikā is

large.

nava-ranga mahā-mandapa with four central and twelve peripheral pillars

so arranged as to enclose nine bays.

nırandhāra- shrine without ambulatory.

prāsāda

nişadyā, Jaina memorial-pillar or slab.

nişedikä, nişedhikä

nrtya-mandapa same as ranga-mandapa; peristylar assembly-hall.

padma lotus-shaped moulding or member; capital-member shaped

like a lotus for supporting the south-Indian phalaka.

padma-bandha decorative band separating the south-Indian pillar-shaft from

the capital.

padma-śīlā elaborately-carved lotus-shaped pendant of a ceiling.

pañcāyatana a temple surrounded by four minor shrines.

pañca-meru representation of the five Merus of the Jaina tradition.

pailco-ratha temple with five projections.

pañca-sakha door-frame with five ornate jambs.

pasica-tirthika image with five Jina figures.

patjara miniature apsidal shrine: same as nīda.

parikara subsidiary figures of an image.

pāša noose.

patra-latā a frieze depicting creeper with foliage.

patra-sākhā jamb of a doorway carved with foliage.

patta plain or ornamental band.

pattikā slab-like moulding; a top-moulding.

phalaka abacus.

phänsand architectural term from western India for a superstructure of

horizontal tiers (pīdhās); same as Orissan pīdhā-deul).

pitha socie or pedestal-base.

prabhāvalī nimbus round an image.

pradakşinā circumambulation.

pradakṣiṇā- circumambulatory passage.

patha

prākāra enclosure-wall of a temple.

präggrīva porch-projection, same as agra-maṇḍapa.
prastara entablature of the south-Indian vimāna.

pratiratha projection coming between the bhadra and the karna.

rājasenaka lowest moulding of a kakṣāsana or balconied window.

ranga-mandapa a pillared hall open on all sides.

ratha projection of a shrine.

ratna-sākhā jamb of a doorway carved with diamond-pattern.
rūpa-kantha a recessed course carved with figures or a frieze.

rūpa-sākhā jamb of a doorway carved with figures.

sabhā-maṇdapa same as ranga-maṇdapa.

sabhā-mārga an elaborate ceiling comprising multiple coffered cusps.

Saduram (Tamil) square section of a south-Indian pillar.

sahasra-kūja pyramidal shrine-model with a thousand (numerous) figures

of Jinas.

jamb of a door-frame.

sala oblong shrine with barrel-vault roof.

salităntara vertical recess. sama-caturasra square in design.

sama-kṣipta a variety of concave ceiling.

samatala-vitāna ceiling of flat uniform level, usually adorned with friezes in

registers.

samavasarana representation of the preaching hall of a Jina built by gods

with seats apportioned for gods, men and animals to hear

the sermon which a Jina delivers after enlightenment.

sarhvaranā roof comprising diagonally-arranged members crowned by

bell-finials.

sāndhāra- temple with ambulatory.

prāsāda

sapta-sākha door-frame with seven ornate jambs.

sarvatobhadra same as caturmukha; a shrine with four faces; a shrine-model

with images on the four faces.

sarvatobhadrikā a shrine-model with image on the four faces.

siddhāsana same as dhyānāsana; posture adopted by seated Tīrthankara.

sikhara superstructure or roof of a temple. A north-Indian sikhara is normally curvilinear, while a southern sikhara is domical.

octagonal or four-sided.

stambha-sākhā jamb of a door-frame simulating a pilaster.

stūpī, stūpika fiinal of a south-Indian vimāna.

śukanāsa, antifix attached to the front face of śikhara of a north-

śukanāsikā Indian temple, showing a large caitya-window.

tādi (Tamil) cushion-shaped member of the south-Indian pillar-capital.

tala storey of a shrine, vimāna or gopura; same as bhūmi. The

south-Indian vimāna may have one storey (eka-tala), or two storeys (dvi-tala), or three storeys (tri-tala) and so on. The ground-floor is called adi-tala and the intermediate storey

madhya-tala.

taranga weave-design resembling the Western reed-moulding.

taranga-potika corbel-bracket with roll-moulding.

tilaka a variety of turret-design.

torana ornamental entrance of numerous varieties and designs.

trika-mandapa mandapa with three catuskis or bays of a medieval temple.

normally of the Jaina faith.

tri-kūta three vimānas erected on a common basement or placed round

a common mandapa.

tri-ratha temple with three projections.

tri-śdicha door-frame with three ornate jambs.

tri-tīrthika an image with three Jina figures.

udgama pediment of caitya-arches, usually employed as a crowning

decoration of a niche.

upāna lowermost part or the footing of the south-Indian adhisthāna

corresponding to the north-Indian khura.

upapītha sub-base below the south-Indian adhişthāna.

urah-śrnga turret attached to the central projection.

uttira (Tamil) principal beam.

valāņaka covered stepped entrance.

varada hand-gesture (mudrā) of bestowing boon.

varandikā the member or set of mouldings separating the janghā from the

sikhara.

vedī-bandha see adhişthāna

KRISHNA DEVA





- I. The Index comprises all terms and subjects included in this book, together with terms of art and architecture, historical names, place-names (ancient and modern with appropriate cross-reference index entries), names and works of classical authors and names of modern authors—all arranged alphabetically.
- 2. The index number in each entry is the number of the page on which the item occurs in the book. References to plates, colour-illustrations and figures (text-illustrations) are preceded respectively by 'pl', 'col-ill' and 'fig'.
- 3. The names of all the Tirthankaras have been alphabetically indexed under the generic heading 'Jina'.
- 4. Names of individual Jaina Devas and Devis have been generally indexed under the generic headings 'Yakşa', 'Yakşi'.
- 5. The following contractions have been used: col-ill = colour-illustration; cw = compared with: def = defined; fig = figure (text-illustration); pl = plate; rirt = referred in relation to.
 - 6. Persons consulting the Index may remember that:
 - (i) volume I contains pp 1-204, pls 1-125 and figs I-IX;
 - (ii) volume II contains pp 205-390, pls 127-264, col-ills 1-21 and figs X-XXV; and
 - (iii) volume III contains pp 391-610, pls 265-384, col-ills 22-37 and figs XXVI-XLIX.

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CORRIGENDA

Obvious errors have not been corrected here.

VOLUME I

List of illustrations

Page XV, line 2. For 'Mankulam', read 'Mangulam'.

Chapter 1

Page 6, line 21. Insert 'on' after 'occur'.

Chapter 2

Page 14, line 4. Insert 'as' after 'many'.

Chapter 3

Page 33, line 23. For 'Sambandara', read 'Sambandar'.

Chapter 6

Page 64, line 29. Delete 'were' at the end.

Page 67, line 6. For 'Naminatha', read Neminatha'.

Chapter 7

Page 71, line 8. For 'show', read 'shows'.

Plate 24, caption. For '1', read '9'.

Chapter 8

Page 87, line 13. For '36A', read '37'.

Page 89, line 14. For '38B' read '38'.

Chapter 9

Page 96, line 27. For 'mentioned', read 'Ajjanandi'.

Page 96, line 28. For 'Ajjanandi', read 'mentioned'.

Page 96, line 31. For 'Metur', read 'Melur'.

Plate 39A, caption, and page 97, line 7. For 'Mankulam', read 'Mangulam'.

CORRIGENDA

Page 98, line 26. Insert 'or' after 'school'.

Page 99, line 10. For 'Trinmangolam', read 'Tirumangolam'.

Page 100, line 11. For 'the', read 'in'.

Page 101, line 17. Delete 'known' and insert 'known as' after 'is'.

Page 101, line 27. For 'Cerikāyapan', read 'Cenkāyapan'.

Chapter 10

Page 114, line 9. For '36', read 'VII'.

Page 116, caption of fig. VIII. insert '4-6,' after 'and'.

Page 116. Insert 'N.P. Joshi' at the bottom as the author's name.

Chapter 12

Page 127, line 27. Insert 'of' after 'pupil'.

Page 131, line 19. For 'Jhansi', read 'Lalitpur'.

Chapter 14

Page 143, line 22. Delete stop-mark after 'bhadra', and read 'containing' for 'Containing'.

Page 148, line 23. Delete 'found'.

Chapter 15

Plate 90. Transpose captions of A and B.

Chapter 16

Plate 98B, caption. For 'Gandharwal', read 'Gandhawal'.

Chapter 18

Page 190, last line. For '125', read '124'.

Page 195, line 17. For 'of', read 'on'.

VOLUME II

Contents

Page ix, line 8. For 'Shri Krishna Deva Bajpai', read 'Shri Krishna Datt Bajpai'.

List of illustrations

Page xiii, line 31. For '182', read '182A', and insert as the next line: '182B Mandhata: brass parikara, central figure missing (ASI)'.

Page xvi, line 21. For 'Tirthankara', read 'Gommatesvara'.

Chapter 19

Page 214, last but one line. For kopota, read kapota.

Page 215, last line. For 'a', read 'as'.

Plate 130B, caption. For 'baati', read 'basti'.

Page 226, line 22. Delete 'a' after 'its'.

Page 227, line 28. Insert 'of' after 'one'.

Page 229, last but four lines. For 'on', read 'or'.

Chapter 21

Page 271, line 3. Insert 'an' before 'image'.

Page 274, line 19. Delete 'in' after 'occasionally'.

Plate 159. Read captions of the left-hand illustration as: 'A. Purulia: caturmukha (Asutosh Museum)' and of the right-hand illustration as: 'B. Deuliya: caturmukha (Asutosh Museum)'.

Chapter 22

Page 287, line 31. Insert 'of' after 'image'.

Page 293, line 26. For 'is', read 'in'.

Page 294, line 4. Insert 'on' after 'srivatsa-lanchanas'.

Chapter 23

Page 303, last but five lines. For 'Kamāra-vihāras', read Kumāra-vihāras'. Also for 'as', read 'at'.

Page 307, line 18. For 'chose', read 'close'.

Page 307, line 22. For 'region', read 'reign'.

Chapter 24

Page 311, line 12. For 'the of', read 'of the'.

Page 313, line 22. For 'in', read 'is'.

Page 314, line 2. Insert 'at' after 'seen'.

Page 314, line 26. Delete 'to' before 'which'.

Page 314, line 31. For 'are', read 'or'.

Page 318, line 9. Delete 'large' after 'large'.

Page 329, line 23. For 'plated', read 'placed'.

Page 329, line 30. Delete 'of' after 'relative,'

Chapter 25

Page 337, line 18. For 'pronounced by', read 'pronouncedly'.

Chapter 27

Plates 228, 229, 230, 231, 233, and 234. Insert 'A.' and 'B.' before the upper and lower captions respectively.

Chapter 28

Page 361, last but one line. For 'Mekala-vasahi', read 'Melaka-vasahi'.

CORRIGENDA

Chapter 29

Page 368, line 13. Delete 'Jaina' at the end.

Page 368, line 14. Delete 'temple' at the beginning.

Plate 249. Insert 'A.' and 'B.' before the upper and lower captions respectively.

Plate 257A, caption. For 'Tirthankara', read 'Gommatesvara'.

Chapter 30

Plate 262, caption. For 'tempel', read 'temple'.

Page 388, line 27. For 'in', read 'is'.

VOLUME III

Chapter 31

Page 400, note 2, line 2. For 'that than', read 'than that'.

Page 405, line 29. Insert 'is' at the end.

Page 411, line 25. Insert 'be' after 'to'.

Page 417, line 15. Delete 'of' at the end.

Plate 275, caption of A. For 'Vijayaji', read 'Jina-vijayaji'.

Page 420, line 20. For 'unsual', read 'unusual.

Page 420, line 26. Delete 'dressed' after 'dressed'.

Page 421, line 8. For 'reveals', read 'reveal'.

Page 424, line 27. For 'the', read 'be'.

Chapter 33

Page 445, line 1. Delete 'on the' before 'installed'.

Page 455, line 8. For 'the that', read 'that the'.

Chapter 34

Page 456, line 23. For 'mukkudal', read mukkudai.

Chapter 35

Page 479, line 28. Insert 'the' before 'seals'.

Page 489, line 24. Insert 'are' after 'there'.

Chapter 36

Page 518, last but one line, For '524', read '525'.

Chapter 38

Page 562, line 1. For 'the', read 'The'.

ज्योतिर्व्यंन्तर-भावनामरगृहे मेरौ कुलाद्रौ तथा जम्बू-शाल्मिल-चैत्यशाखिषु तथा वक्षारं-रूप्यादिषु। इव्वाकारगिरौ च कुण्डलनगे द्वीपे च नन्दीश्वरे शैले ये मनुजोत्तरे जिनगृहाः कुवंन्तु ते मंगलम्।।

'Abodes of the Jinas that exist in the dwellings of the Stellar, Peripatetic, Residential and Heavenly Celestials, on the Jambū, the Sālmali and other Caitya-trees, on the Vakṣāra and Rūpya mountains, on the Iṣvākāra and Kunḍala mountains, on the Nandīśvara Continent, on the circular Mānuṣottara mountain — may all these Abodes bring bliss to you.'